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DEVOTED TO THE CULTIVATION OF

ART IN THE HOUSEHOLD

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DEVOTED TO ART IN THE HOUSEHOLD

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THE TRIUMPH OF BACCHUS. AFTER A MEZZOTINT BY BARTOLOZZI.

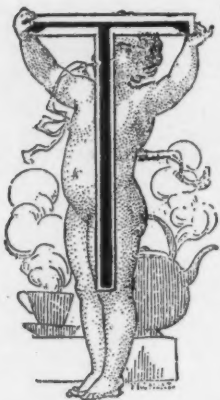
(FOR SUGGESTIONS FOR TREATMENT, SEE PAGE 14.)

My Note Book.

Leonato.—Are these things spoken, or do I but dream?

Don John.—Sir, they are spoken, and these things are true.

—Much Ado About Nothing.



THE New York street decorations on the occasion of the Centennial celebration were on the whole very creditable. The national colors were combined with taste and ingenuity, and the display was general enough throughout the city to give it the appearance of being spontaneous and patriotic. On some of the larger buildings strings of evergreens were used with the red, white and blue more effectively than might have seemed possible. The display of fireworks in the public squares was good, but individual attempts at illumination were few and meagre compared with what one would see on fête occasions in European cities. In some private houses, the old-fashioned method was adopted of drawing up the blinds and putting lighted candles in the windows, and the result was so good that one could not but regret that this simple kind of illumination should not have been more general.

IN commending the street decorations, exception is made, of course, to the ridiculous Gothic arches in Fifth Avenue, with their pasteboard-looking statues. In contrast with these childish attempts was the really beautiful structure at the Fifth Avenue entrance to Washington Square, designed by Mr. Stanford White. It is hard to understand why this gentleman, or some other architect of reputation, was not called upon to design the other arches and to supervise the erection of stands, as at Union Square, for instance, where only the head of the statue of Lincoln was left visible. Certainly enough money was spent during the two days of the celebration to have produced the most artistic effects, if supervision of the details had been intrusted to some competent person. But it really seems hopeless to look for good taste in any such matter, when, even with the aid of "Society," the most pretentious public function in New York for a century ends in a drunken orgy like the ball at the Metropolitan Opera House, where the guests had to be driven from the supper-room by policemen with drawn clubs. Truly, courtly manners these, to mark the growth of culture in the metropolis of the Republic after the lapse of a hundred years!

IN view of the manner in which the French laugh at us on account of our uncivilized tariff on works of art, the following is interesting reading:

"An absurd instance of the length to which the policy of protection is carried out by French douaniers was told the other day by M. Maspéro to some friends. He had brought back from Egypt a royal mummy. Of course the case had to be opened at Marseilles. Being told it contained a Pharaoh, the officer looked up 'Pharaoh' in the tariff; but as it was not to be found, he decided that Pharaohs, being an article of which there was no mention, should be taxed according to the highest scale. So M. Maspéro was made to pay as for dried fish."

THE "opening" at Messrs. Herter Brothers of the collection of the Chinese Ambassador, Chang Yen Hoon, on April 25th, disclosed choice specimens of blue-and-white, sang-de-bœuf, and various small pieces, notably of the Sung and Ming periods, besides lacquers and carvings. It was essentially the cabinet of a Chinese gentleman, who had acquired each object solely on its merits. The high prices put on certain unique pieces, such as those of very early porcelain, and the low ones on such objects as the charming "peach-blow" inkholder, of unusual size, secured by Mrs. Anderson for \$150, illustrated the difference in estimating the value of such things here and in China; the prices were determined by the owner abroad, the collection being sold here only on commission.

"THE Decay of Lying" is the taking title of a very ingenious article, written in the form of an imaginary dialogue, by Oscar Wilde, in *The Nineteenth Century*. Lying in art is what he pleads for. "The proper school to learn art is not Life, but Art," he declares.

He protests that "facts are not merely finding a footing in history, but they are usurping the domain of Fancy, and have invaded the kingdom of Romance. Their chilling touch is over everything. They are vulgarizing mankind. The crude commercialism of America, its materializing spirit, its indifference to the poetical side of things and its lack of imagination and of high, unattainable ideals, are entirely due to that country having adopted for its national hero a man who, according to his own confession, was incapable of telling a lie." He thinks it is not too much to say that the story of George Washington and the cherry-tree has done more harm, and in a shorter space of time, than any other moral tale in the whole of literature. Sooner or late society, he says, must return to its lost leader, "the cultured and fascinating liar."

MR. WILDE goes to the extent of declaring that life imitates art, that life, in fact, is the mirror, and art the reality, and he sets out to prove the truth of this paradox in a very amusing way. Hear him:

"A great artist invents a type, and Life tries to copy it, to reproduce it in a popular form, like an enterprising publisher. Neither Holbein nor Vandyck found in England what they have given us. They brought their types with them, and Life, with her keen imitative faculty, set herself to supply the master with models. The Greeks, with their quick artistic instinct, understood this, and set in the bride's chamber the statue of Hermes or of Apollo, that she might bear children like the works of art that she looked at. They knew that life gains from art not merely spirituality, depth of thought and passion, soul-turmoil or soul-peace, but that she can form herself on the very lines and colors of art, and can reproduce the dignity of Pheidias as well as the grace of Praxiteles. Hence came their objection to realism. They disliked it on purely social grounds. They felt that it inevitably makes people ugly, and they were perfectly right."

No great artist ever sees things as they really are, we are told. If he did, he would cease to be an artist. The Japanese people, for instance, it is declared, are the deliberate creation of certain Japanese artists. "The actual people who live in Japan are not unlike the general run of English people—that is to say, they are extremely commonplace, and have nothing curious or extraordinary about them. In fact, the whole of Japan is a pure invention." So in Greek art argues the ingenious Oscar. "Do you think that Greek art ever tells us what the Greek people were like?" he asks. "Do you believe that the Athenian women were like the stately, dignified figures of the Parthenon frieze, or like those marvellous goddesses who sat in the triangular pediments of the same building? If you judge from the art, they certainly were so. But read an authority, like Aristophanes, for instance. You will find that the Athenian ladies laced tightly, wore high-heeled shoes, dyed their hair yellow, painted and rouged their faces, and were exactly like any silly fashionable or fallen creature of our own day. We look back on the ages entirely through the medium of Art, and Art very fortunately has never once told us the truth."

THE Secrétan collection, my Paris correspondent informs me, is not to be brought to the block—at least not yet. Mr. Secrétan has made arrangements by which certain creditors accept his pictures as security for loans advanced to him. If he can meet his engagements within a set time, the gallery will be reconstituted, and no rival collector will benefit by the collapse of his copper schemes. This may mean a great deal, not only to him, but to the dealers. Though their names are kept secret, it may not be difficult to guess who some of the capitalists are who continue thus kindly to employ their money in helping Mr. Secrétan. They are, in all likelihood, people who would suffer by a further overstocking of the picture market and a consequent sudden fall in values.

WHAT this might amount to, should the collection have to be disposed of at public sale, may be imagined from some statements made by Mr. Albert Wolf in "Le Figaro." The Secrétan collection, he says, consists of some two hundred canvases, a good many curios, and a single piece of sculpture, the original marble of Falguière's "Diana." Sixty of the pictures are old masters, mostly of the Flemish school. Van Dyck, Ostade, Van Meiris, Cuypp, Teniers were Mr. Secrétan's favorites. He had a fine Rubens and a Peter de Hoog, the celebrated "Consultation," which Mr. Wolf calls one of the pearls of his collection, and for which he paid \$12,000. Among the moderns, the best represented are those known as of "the school of 1830."

There are ten examples of Troyon, eight of Rousseau, among them the "Charcoal-Burner's Hut," which cost \$28,000; two of Delacroix; examples of Decamps, Jules Dupré, and Corot; half a dozen of Fromentin, and not less than twenty-two of Meissonier. For this last painter Mr. Secrétan had a marked preference; seven or eight unfinished pictures in various stages, and a considerable number that may rank among the artist's best works, show that the buyer in this case made a study of his acquisitions. Public opinion has placed the value of these Meissoniers very high. Mr. Wolf estimates them at from four to five hundred thousand dollars. Among them is one which figured at the Universal Exposition of 1878. It represents a regiment of cuirassiers in line, with an astonishing variety of movement. It was bought from the Crabbe collection of Brussels for \$70,000. To these must be added the famous "Angelus" of Millet, bought at the Wilson sale in 1881 for \$12,000, sold to Petit, and bought back at a price which gave the latter \$20,000 profit on his transaction because he was able to show an offer from an American amateur which had found him out, though addressed simply "to the proprietor of the 'Angelus.'" The glory of this title seemed to Mr. Secrétan worth any money. The picture since its recovery has not been hung upon the walls of his gallery, but has occupied, all alone, a sort of niche draped around with plush, where it might be worshipped by visitors.

THE collection, if it should be sold, would bring, Mr. Wolf thinks, far less than it cost. None of the collections formed during the "furious folly of the years 1879, '80 and '81," he maintains, will ever bring their owners the sums laid out on them. At that period, everything brought more than its real value. Even the dealers paid extravagant prices, because they were sure of selling again in a day or two at a very handsome profit. All the rich men of Paris made a rush to invest in paintings at the same moment when America began buying. This began at the close of the Franco-Prussian war, under the mistaken notion that France was ruined financially and that works of art might be had cheap. We see the same thing repeated every time that some disaster temporarily lowers prices. The rebellion in Japan has made the fortunes of Japanese art dealers and manufacturers, and, perhaps, the best thing that could now happen for firmly established houses in the picture line would be such a "crash" as might be brought about by the sale of the Secrétan collection.

It probably cost Mr. Secrétan about \$2,500,000. Mr. Wolf thinks that he might get back \$1,500,000, and this is probably a fair estimate. It must be remembered that many of the most liberal picture-buyers of Paris are involved more or less in the failure of Mr. Secrétan's and of other big gambling ventures. Such success as the sale might have would depend largely on the buying capacity of America and of England.

PERSONALLY, it may be interesting to know, Mr. Secrétan is square-shouldered, of medium height, a little over fifty, and looks not unlike an officer of cavalry in citizen's dress. His house, No. 12 Rue de Moncey, was like a vast museum. Pictures and bibelots overflowed from the gallery into the salons, and from these through the rest of the house. From 1879 he has bought constantly. His principal rival, Defoer Bey, after sinking \$300,000 in pictures, sold his collection while times were still good. But Secrétan kept on buying up to the moment when the failure of his copper speculation put an end, at least temporarily, to his career as a collector.

NOTHING seems to exercise the French writers of the day on art matters so much as the question whether the present demand for French pictures in this country and in England is likely to continue and increase. As the majority of French artists do not sell directly to Englishmen or Americans, and as the majority of artists everywhere are very little curious about the ultimate sources of their present prosperity and very little solicitous about the future, it has always seemed to me that this anxiety on the part of the journalists must reflect a similar feeling on the part of the dealers and that large class of collectors who buy on speculation. In a recent article M. Louis de Fourcaud returns to this question, and, in vulgar parlance, "lets the cat out of the bag." Apropos of the coming dispersion of the Secrétan collection, M. de Fourcaud shows up the nature of many of the collections of paintings now being

formed, and, by implication, that of the originator of the great copper speculation. He compares the latter directly with the collections of Mr. de Goncourt and Mr. Groult, who confine themselves to a specialty, and who buy out what is best in a line of works thoroughly studied and appreciated by them. Mr. Secrétan paid \$70,000 for Meissonier's "Cuirassiers in Line," a piece of folly which might be matched several times over on this side the Atlantic; but he bought a little of everything, here and there, without distinction of period or of school; his speculative instinct, as blind here as elsewhere, led him, in the matter of painting, to trust to the general "boom" for modern French works and not to attempt a "corner" of any particular class or quality of painting; and M. de Fourcaud predicts that the sale will turn out another disaster. In fact, what can a man expect who, without taste or special training, in three or four years puts two or two and a half millions of dollars into works of art? He may trust in the rise in price of the paintings of particular artists just as he may to the future of certain stocks, judging not from any knowledge of their intrinsic value, but from their past career in the market. And he may trust also to the widening of the market to secure a like rise of price for his other possessions. But there is a limit beyond which values cannot be pushed; and if the demand for good painting is increasing, so is the supply.

ONE of the most deplorable consequences of this entrance of the speculator into the art field is that, in M. de Fourcaud's words, "Many of the painters most in vogue have become but half artists and half financiers." Those who pay any attention to the way in which their work is made to serve as material for speculation, as the object of a bull or a bear movement, can hardly fail to be tempted into this sort of thing themselves. If they give way to the temptation, they become interested in the quotations, high or low, attached to their names, they become stock jobbers, and so much the less artists. The hopes excited by speculation have not always been deceived. "Many artists enjoying the public favor," says M. de Fourcaud, delicately, "have realized large fortunes, and in consequence people have imagined that any painter may easily become a millionaire. The painter has become a personage to be regarded by calculating mothers, caressed and respected by society, less for any talent which he may have than for the wealth in which he is imagined to be rolling. For his part, he often does his best to give himself the airs of a nabob. He is to be seen everywhere—in society, at first nights; he hunts, keeps his equipage, or at the least maintains a luxuriously furnished home. If he does not pay his way, that is his affair. I know of a certain artist of whom people are never done talking that he has the greatest trouble to make ends meet. Serious artists smile at this sort of thing, which they find ridiculously stupid. But for these others, the life which seems so happy and brilliant is cruelly deceitful. They sell so much that it is a marvel. They work like factory hands; they follow the fashions; they aim to flood the market with whatever line of goods is in demand. But the day when fashion shows itself more versatile than their talent, and when they can no longer find a sale, their condition will be frightful." More than one of our own artists might, with some modifications, have sat for the above portrait. But I know of none of our men who "hunt" or who can boast of an "equipage" and "society," and the American artist seems to get on very well, and each without the other.

FOR the budding collector the following tale, told by M. de Fourcaud, has a moral: "It was in 1882, during the sitting of the commission charged to investigate the condition of art industries and of the workers in them, of which I had the honor to be one. The witnesses, without exception, one after the other, brought us the same complaints about the strange tastes of self-styled refined people, who are deplorably inclined, so they said, to the modern antique. One of them, Mr. Soyer, a clever enameller, made known to us an interesting experience: 'I was shown one day,' said he, 'an enamel representing the death of the Duke de Guise, which I was asked if I could repair. I replied that it was easy, since the enamel was not separated from the ground and was not much damaged. Still, one part I would have to do over again. "How will you do it?" I was asked. "In the same way as when I made the piece." "How! I paid ten thousand francs for this enamel, and you pretend to say that it was made in your shop?" "Certainly; it is a

design of Philippoteaux's which I found in L'Illustration, and which I have arranged. If you wish, I will show you the enlargement." "But it is not possible; it was black with dirt when I bought it; you do not know what a time it took to clean it." "Oh, I understand. They simply put a 'culotte' on it. I will show you the tracing of the design"—which I did." Collectors are not always so simple as this one, M. de Fourcaud admits, but most of them are easily outbargained; and in the case of modern paintings it is so very easy simply to change a signature! "And the world is now so full of false canvases that it is already difficult to tell the true. In fifty years there will be no means of establishing the falseness of the others."

ONE main cause of the multiplication of forgeries which helps to make the speculative collector's way so hard is the tendency to undervalue the talents of artists who are not much talked about. Let a man get a reputation for any particular style of work, and very soon he is credited with everything good in that style. It is thus that almost all the woodcuts done in France at a certain period are ascribed to Bernard Salomon, and all the bindings of a subsequent period to Derôme. M. de Fourcaud has a pleasing anecdote in point concerning a celebrated painting on panel in the cathedral of Aix representing Moses and the Burning Bush. The connoisseurs have long been unanimous in attributing it to Johann Van Eyck. Nevertheless, some runmaging antiquarian, who was not a connoisseur, but who was looking through the archives of the cathedral for purposes of his own, has discovered that this "Van Eyck" is by a painter of Avignon of the fifteenth century, by name Nicolas Froment.

WITH so many rocks ahead in the forms of overproduction, changes of fashion and counterfeiting, the speculative collectors and artists must expect that their prosperity, such as it is, will be checkered by an occasional Black Friday. But the methods of the Bourse applied to the commerce in works of art will prevent, as M. de Fourcaud foresees, any such sudden and widespread and irretrievable ruin as less moderate prophets predict. In these conditions, with syndicates formed to control the output of a master, "or, to speak exactly, of a producer reputed such," a fall in price may be sure to come, but it will not come all at once. The property will be bravely and skillfully defended. For the rest, there is, we believe, no occasion to fear for the future of art, whatever may befall the gentlemen referred to above. The greater number of artists of talent will always be little affected by either "booms" or crises. Unknown as a rule to the speculators, they will plod on their way and live pretty much as usual, even should—to use an expressive phrase of "the street"—the bottom fall out of the market.

It is curious that at the very time an appeal is being made in this country to American print dealers to refrain from reproducing European engravings without authority, the Worcester Royal Porcelain Company is getting judgment against a firm of London pottery and porcelain dealers for selling French and German "fraudulent or obvious imitations" of the plaintiff's designs. In cases of this sort it seems that there is no way of reaching the foreign manufacturers; so redress is sought by prosecuting their English customers. What is really surprising in this matter is that the French, who, above all Europeans, are supposed to lead in decorative art, should filch their ideas from "perfidious Albion." The London Pottery Gazette says:

The pirating of English designs of pottery and glass by foreign manufacturers has grown to such an extent that the evil requires now to be firmly dealt with, in order to prevent its further spreading. No sooner has an English maker spent his ingenuity, time and skill in originating a design or a process of decoration, than it is pounced upon by a German, French or Belgian manufacturer, and pirated with a boldness and courage worthy of a better motive. Designers appear to be quite at a discount at many of the Continental works, especially when manufacturers can secure such a flow of English novelties, free of charge, from which to copy. English brains have been too much used in this way.

THEY are beginning in France to find that the system of centralizing the training of those who in a few years are to be the workers in the various branches of industrial art does not promise the best results. It tends, says a French critic, to lower the morale of the pupils by subjecting all to the same routine, suppressing individuality, and reducing the designer and the worker to the level of machinery. What is wanted is not so many more

hands trained to reproduce old designs, but so many more brains capable of inventing really new ones. The critic in question recommends a return to the old apprentice system, only under State patronage and supervision. He thinks boys should be engaged in practical work under the actual conditions of their trade, but that they should also have the advantages of free admission to museums and lectures, where they may learn what their masters cannot teach them.

THE Metropolis of the New World has reared no public statue to a woman," and the Cushman Monument Association, of which Miss Kate Sanborn is President and Mrs. Ingersoll Lockwood is Secretary, proposes to remedy this omission as soon as the public will show enough interest in the matter, by contributing the necessary funds, to enable them to do so. It is intended to erect a bronze statue, heroic size, of the famous tragic actress, "in some public park of New York City." Let us hope that some sculptor of reputation will be intrusted with the commission. Such graven images as disfigure our city in public places are already far too many.

MONTEZUMA.

THE PRIZE FUND EXHIBITION.

THE "Fifth Annual Prize Fund Exhibition," now open at the American Art Galleries on Madison Square, is, with possibly one exception, the best of the series of exhibitions of American works of art to which it belongs. There is but one work in sculpture worthy of mention, but that one is very good—a colossal figure of Resignation for the tomb of the late ex-President Arthur. As it stands in the middle of the first gallery this impressive figure causes, perhaps, an anticipation of merit in the other contents of the rooms which is not quite borne out; still, several of the paintings would be remarkable anywhere, and, although there are a few bad ones, the average is fully equal to that of an exhibition at the National Academy of Design. The statue, which strikes one at once upon entrance is that of a handsome, largely moulded female figure clothed in long chiton, which follows loosely the lines of the body and reaches to the ground. She is standing. One arm is laid on a draped sarcophagus, which in the marble will, it is to be presumed, rest on a substantial base. At present, the statue being in plaster, the sarcophagus is represented by a wooden construction over which a dark cloth has been thrown, and this bit of unintentional realism interferes seriously with the fine effect of the classic figure, which, by a simple and natural gesture, seems to be gravely calling attention to it. The author of this work, of the conception of which any of our sculptors might be proud, is Mr. E. Keyser.

Passing by a few portrait busts, the first picture to catch the visitor's eye is Mr. J. C. Arter's "Making Hay—A View in Picardy." It contains a single figure of a young peasant girl in the well-known straw-stuffed sabots, faded blue apron and pink kerchief which once was red. She is raking hay, and, with the quiet landscape in which she is placed, is a good example of what the best French teachers can do for a well-disposed and fairly talented pupil. The modest tones of color, the intelligent drawing, the moderate action, the clever, but not too clever brush-work have all been taught Mr. Arter; there is nothing of his own here; but it must be admitted that not everybody is capable of learning the lesson quite so well. "Afternoon at Beauteaux," by James. M. Barnsley, quite as decidedly belongs to the French landscape school as Mr. Arter's composition does to the French school of figure painting. It is a large painting and shows a deeply worn road, with patches of grass between and on each side of the cart tracks, leading to a few cottages which turn their dead walls and gable ends to the spectator. It is very well done, but shows no sign of independent observation. Ralph Albert Blakelock's queerly named "America" is not lacking in independence. It is, too, a landscape in which, against a glow of sunset an old oak stands up in black silhouette from a rough copse that occupies the foreground. The drawing of trunk branches and foliage is good; but the edges are too distinct, and the little indication given of branches projecting toward the spectator is not sufficient to detach even the principal object from the background.

A very different picture from any of the above, one which has its faults and may be criticised severely from a high technical standpoint, but which has some excellent and unusual qualities which it pleases us better to point out, is George De Forest Brush's "The Moose

Chase." The smooth, greenish water is broken by the struggles of a gigantic moose, vainly trying to escape from the three Indians who have just caught up with him in their canoe. Two are bent over their paddles, while the third is standing in the bow, his spear poised in his hand, ready to throw at the beast which lifts his ugly head directly in front of him. This scene is framed in by a background of gray bluffs and precipices closely dotted, but not covered with trees; a peculiarly American landscape, which we do not remember to have seen essayed with equally good result before. They rise nearly to the top of the picture. A cold light breaks over their summits and faint wreaths of mist hang like gauze against their flanks and rest upon the surface of the water. Those who look for style and nothing more in a work of art will not be pleased with this picture. There is no decorative composition, no charm of color, no legerdemain of brush work; neither drawing nor painting is above reproach. It looks as though the artist has barely scored a success, with nothing to spare. But in this case a bare success means a great deal. It implies great assurance, patience, hard study and a determination to do what the artist really wanted to do and not something else which might be easier because he might find a teacher to show him the way. The subject, too, is something to consider. It is a worthy one and American. Perhaps in time Mr. Brush will add the graces of style to his work. At any rate, we congratulate him on his success as it stands.

A good moonlight effect, with an old Mexican church in the background, a semicircular stone seat and a fountain in the middle distance and the large leaves of a banana or plantain filling up the left foreground is called "Santo Domingo Cuantla," by Howard Russel Butler. C. B. Coman has a good still life study of "Thistle-down" and autumn leaves and a huge brass pot. John J. Enneking shows a lake view, with a rocky promontory on the distant shore and a wood on the near bank, with a schooner at anchor. The trees are bare, the sky gray and he calls it "April." J. G. Fisher's "Evening" is a quiet river landscape, the moon appearing around the edge of a wood on the farther side. Charles X. Harris in his "Cinderella" shows a neatly painted New England kitchen, with a little girl posing as Cinderella and not badly adapted to the rôle. "Winter Morning in the Catskills," by D. F. Hasbrouck, has much clever work in it, but there is no relation between the tones of the snow on the ground and the other elements of the landscape. "Bringing Home the Wheat in Flanders," by Herbert A. Levy, shows a comely girl with a wheelbarrow laden with wheat sheafs, and is in all important respects like Mr. Arter's picture first noted, except that the figure is larger and not quite so well painted.

H. R. Poore, already favorably known as a painter of dogs, appears in a much more ambitious rôle. In his "Night of the Nativity" he gives promise, with much hard study, to become one day an artist of note. The shepherds, young and old, with their dogs and sheep, are huddled together on a rising slope, awaiting, apparently, the message of good tidings. There is an earnest effort to preserve the type of race and condition through varying indications of individual character and passing mood. Here and there is a little oasis of good painting, showing, it is to be hoped, what the artist is coming to. There is plentiful evidence of painstaking labor, of a sort removed from the merely mechanical. The grouping is natural and well understood. Though crowded, each figure has space enough to stand or sit or lie upon. In short, if we were asked to point out not the best, by any means, but the most promising work in the exhibition, it would be this. A "Moonlight," by Ross Turner, "The Gunsmith," by Edgar M. Ward and an old man resting on his wheelbarrow on "The Shady-side" of an apple-tree, by William J. Whittemore, deserve notice for conscientious work and felicity of treatment; and Henry O. Walker's "Votive Youth," devoted, we suppose to Bacchus, since he bestrides a donkey behind a branch of vine, as a very pretty bit of classicism. The boy's fair form is beautifully relieved against a dark blue-gray sky, and there is more true sense of color in the contrast of his skin with the black and white hide of his steed than in the most gorgeous sunset in the show.

THE PASTEL EXHIBITION.

WHEN, two seasons ago, the Society of Painters in Pastel held its first public exhibition, it may have been a question whether the public would take kindly to the

brilliant colors, the facile execution, the somewhat Impressionistic aims natural to the method and shown in most of the exhibits. The public, however, or that part of it which is really interested in art and which sets the rest in motion, was very agreeably affected, and this little coterie acquired at once a standing which is even yet denied to certain other associations of artists of more numerous membership and longer in existence. Its third exhibition, open at this writing, at 278 Fifth Avenue—formerly the Haseltine galleries—seems a timely and sensible bid for greater popularity. Most of the contributors show carefully finished work; some of the pictures are, indeed, too highly finished, too obviously reproducing effects better suited to oils. But these are by non-members; and it is pleasant to note that of the outsiders invited to contribute, the majority show a lively appreciation of the advantages of the medium and several of them exhibit pictures which are among the best in the collection. The Club now consists of eleven members, and the outsiders referred to are also eleven in number. Of these twenty-two, Messrs. Twachtman and Chase are the most prolific; the former showing as many sketches as there are contributors to the exhibition; the latter contenting himself with nine. Of other members of the Club, John La Farge, and Walter L. Palmer show but one picture each, J. Alden Weir and J. Carroll Beckwith two each. No non-member exhibits more than three, so that the collection is a small one, and every work is sure to come in for its full share of attention.

Robert Blum, as President of the Club, has a certain claim to the place of honor, which he has confirmed and made good by sending in a work of really great merit, his full length portrait of a lady in black gauze and lace, seated, half the size of life. The black tones of the costume, excellently well rendered, are relieved by a few touches of glowing red in a feather fan held negligently in one hand and in the tips of a pair of high-heeled red shoes which peep out from under the skirts. A narrow purple ribbon falls from the waist nearly to the floor. The flesh is capitally done, and there is an air of distinction and refinement which we have not before noticed in the artist's work. The picture, in fact, marks a great advance, not merely in technique, but, what is more important, in conception and feeling. Mr. Blum has never lacked cleverness. There have been some of his admirers, even, who have expressed themselves as ill pleased with his efforts to do serious work in which his technical accomplishments would have to take second place. But this portrait should convince them that they were wrong. Mr. Blum's "Ideal Head," in which we confess that we can see nothing ideal, and his other "Head" are also very good portraits, but slighter than that just mentioned. His "Girl in Japanese Gown," is a medley of unpleasant greens and yellows seen against a snuff-colored Japanese curtain. The old cleverness of touch is here, but also the old slightness and coarseness of intention.

Mr. Chase's two studies of the nude are shining examples of the solidity of forms, weight of light and shade and fullness of color attainable by a really accomplished artist in pastels. His recumbent nude is especially remarkable for its solid modelling and delicate as well as pure flesh tints. It may be doubted whether as good a result could be obtained in a front view on so small a scale. The features would be likely to suffer. But for simple treatment of flesh, nothing superior has ever been shown by the same artist in oils. His "Arab Girl," seen in profile, is principally a study of costume. The interest is in the treatment of the white burnouse and fez, with its gold tassel against a shadowy background of dark brown. The painting of whites is bold, but reserved, and may be contrasted with Mr. Beckwith's treatment of them in his "Impression of a Summer Afternoon," in which the young lady's muslin dress is streaked with a variety of tints which not even an afternoon sun can occasion. Of Mr. Chase's landscapes we like best the simplest, appropriately named "A Bit of Sunlight." It is a view in the Brooklyn navy-yard of a straight, flagged path, between two trim grass plots, with the trunks of a few trees and a low, gray wall for a background—very unpromising material, one would think. But as a close study of tones it is most interesting to the connoisseur, and the resulting effect of sunshine is so natural as to take the unprepared spectator by surprise.

Equally remarkable, for the same reason, is Mr. Palmer's "December Morning," a study of a forest view, with hemlock trees in the foreground, after a deep fall of

snow. It is to be doubted whether the purity of color, the softness of texture, the exact poise of the branches under their load, could be so well obtained with any other medium. Mr. Twachtman's landscapes are too similar in subject and in sketchiness of treatment for it to be advisable, even were it possible, to describe them all. His "Late Afternoon," with lengthening shadows of trees and rocky ledges on a hill-side clothed in the bright green of early spring, is one of the most successful. His "Stony Pasture" and his sketch of shipping in "Coenties Slip" are also very good. Mr. Weir's "Awakening of Spring" is a bolder and more positive treatment of a theme often repeated by Mr. Twachtman—a bit of hilly and rocky ground, the few shrubs and trees on which show their bare branches merely touched with the green of unopened buds. Other good landscapes are Francis Day's "Hay Field" and George Hitchcock's "Tulip Garden." The latter, perhaps a study for the artist's famous Salon picture, is far more intense in color. The exhibition does not contain many still-life subjects. Mr. Chase's collection of brass pots, with accompaniments which might belong either to kitchen or studio, is the best. Theodore Robinson's "Rainy Day in Venice" must be mentioned as an agreeable bit of Impressionism. Only it strikes one that if the view of the young lady's face and the pigeons which she is feeding were so blurred by the rain, the pillar of the Ducal palace near which she is standing and that of the Lion of St. Mark in the distance could hardly be so distinct as he has shown them. Irving Wiles has three or four good little "notes," of which we like best, his "At the Piano." His "Black Fan," which might as well be called "The Red Bandanna" or "The Green Curtain," for the pretty girl shown in it has an extraordinary assortment of colors on and about her, is less to our fancy. Henry O. Walker sends a careful study of a nude little boy, arbitrarily entitled "A Young Poet." The only lady contributor, Miss Caroline T. Hecker, has a "Study Head" of much promise.

PICTURES AT THE DEALERS.

It is not often that a representative example of Ary Schaeffer finds its way to New York, and admirers of that scholarly but unfashionable painter will be interested with his "Battle of Morat," with the Swiss kneeling in prayer, shown by Mr. Durand-Ruel, and any one with an eye for color will be charmed by a simple little sunset landscape by the late Chintreuil, with a stream of water in the foreground reflecting a row of cottages.

The change of seasons makes little difference in the arrivals of new pictures at the dealers. These gentlemen have to buy, as opportunities offer, and opportunities do not always come in droves, but are scattered through all the months of the year. Hence, there is always something new to see in the principal picture-shops. Just now, at Mr. Blakeslee's, the visitor is shown a "Summer Shower," by Bonmaison, in which a wooded plain, extending with many small hillocks and pools to the low horizon, is swept by columns of rain pouring down from the flying scud which almost fills the sky. A few brighter clouds and some patches of peculiarly tender blue show that the storm will be of short duration. A fine Michel, a ruined castle on a rocky height, would make, as to size and treatment, a good pendant for this. To the left, the view takes in a succession of rough and wooded ridges, and threatening clouds in the upper part of the picture foretell a tempest. Other remarkable pictures shown by Mr. Blakeslee are a Dupré, a small genre piece by Roll, and a female head by Couture.

At Mr. Durand-Ruel's, some new Impressionistic pictures by Pissarro and Monet are shown, the latter having a fine winter river scene with floating ice. A Troyon, with cattle resting in a rich meadow, though unfinished is beautifully composed. There is a capital Daubigny, a sunset on a river bank; a water-color by Madeleine Lemaire, a spray of holly-hocks; a peasant girl by Millet *filis*, and several interesting drawings in water-color and crayon by J. Baptiste Millet, the brother of the great painter of the name. An excellent J. L. Brown, a water-color of a gentleman on a white horse looking down on the sea from a cliff, a small but very clever Madrayo, and a fine example of Jacquet's earlier and more serious work are also to be seen here. At the Schaus gallery are a large and capital animal study of cockatoo and cat by Madame Ronner, three or four important forest views by Diaz, and a small, but exceptionally beautiful river view by Corot.

CLODION.

OF all the "Little Masters" of the eighteenth century, Clodion was, perhaps, the least celebrated in his day, and his present renown he owes to collectors, with whom rarity is a virtue, and to the brothers De Goncourt, who differed from other collectors only in having the knack to popularize their peculiar tastes and fancies by means of the press. Clodion's true name was Claude Michel, and he was born at Nancy, in Lorraine, on the 20th December, 1738. The nickname seems to be a misprint for "Claudion," under which name he exhibited his works in the Salon.

There is some likelihood that, from the first, Clodion was trained to art. His father, at one time, appears to have been a dealer in provisions; but, later, is styled sculptor to the King of Prussia. Several members of his mother's family were also sculptors. He is

known to have spent nine years at Rome as "pensionnaire," and some groups made by him there, after the antique, figured at the sale of Boucher's effects in 1774. The celebrated amateur, Julienne, also had some pieces of his in terra cotta. Lebrun and Mariette were among those of his contemporaries who appreciated him. Mariette's catalogue says: "There reigns in the works of this young artist an unusual correctness of design and a touch full of spirit and of fire."

Mariette was a student of classic art, and so was Clodion in his way. But the latter did not trouble himself much about the masterpieces, real or supposed, of the antique schools, as they were known in his time. He gave all his attention and his study to the fragments of terra cotta reliefs and other secondary works of the ancients. But he wrought variations upon the old themes with the same facility and originality that Petit Bernard, in his woodcuts, showed before him in copying the great Italian artists of his time. A closer comparison, however, might be made between him and the painter Prudhon, for, like the latter, Clodion, in his best days, was all grace and suavity, without any of the affected mannerism of

Bernard Salomon, another of the group of "little masters."

Still, toward the end of his life, he fell under the influence of the Davidian school and into a worse manner than that. His "Group of the Deluge," his "Hercules in Repose," his "Entrance of the French into Munich," show nothing of his old-time spirit and charm. His best work belongs, in every way, to the last century, and although he lived and continued to work and to show more than sufficient elasticity of thought and of temper well into the first quarter of the nineteenth (he

died in 1814), it is as an artist of the eighteenth century that he will in the future be best known and appreciated. His small bas-reliefs of nymphs and satyrs and children, executed, many of them, in terra cotta, hold his finest inspirations. He was above all things a charming decorator, and he was more himself when ornamenting a vase or a clock than when executing the more ambitious works to which the prejudices of the Davidians would confine all artists. He even decorated an entire house at Nancy with bas-reliefs, the motives of which



BAS-RELIEF IN WAX, BY CLODION. FORMERLY IN THE SAN DONATO COLLECTION.

were drawn from the trade of the owner, who was a manufacturer of tools and machinery.

The two periods of Clodion's activity as an artist are divided by a space of eighteen years, at the time when the taste of the public was undergoing the most marked transformation. He had exhibited in 1772, 1779 and 1783; he did not exhibit again until 1801. Meanwhile, the little figures and reliefs of his first were falling into disesteem. At the Julienne sale, in 1767, 250 livres were paid for two small figures by him; at the Boucher sale, in 1771, his "Vestal" brought 200 livres; at the Mariette sale, in 1775, a vase with children in relief went to 600; and at the Varachan sale, in 1777, a group of nymphs and bacchantes brought 900 livres. But in 1783 a vase, with reliefs of children, brought only 72



BAS-RELIEF IN WAX, BY CLODION. FORMERLY IN THE SAN DONATO COLLECTION.

francs; a group of satyrs, with birds, 46 francs, and a faun dancing with a corybante, 31 francs.

De Goncourt, who, more than any one else, has helped to restore Clodion's reputation and set it on its true basis, sums up his qualities as a sculptor for luxurious but not vast interiors: "No one has known, like him, how to retain the charm of a sketch, of a first thought, in the finished work, which has nothing of the heaviness of the material in which it is wrought, but, on the contrary, is all inspiration and esprit."

MINIATURES.

I.

"A PORTRAIT of real authenticity," says Walpole, "calls up so many collateral ideas as to fill an intelligent mind more than any other species of painting." It is to this and to their small size and portability that miniatures owe most of the esteem in which they are held by collectors. We do not forget the advantages which they offer in the matter of framing, the possibility of surrounding

them with brilliants or with pearls, or of setting them in snuffboxes or bonbonnières in borders of exquisitely chased gold or enamel work. But we do not hesitate to say that there is no collector who would not prefer a good miniature of an interesting personage without frame to the most beautifully wrought frame without its miniature. Walpole's dictum must, therefore, be held as good; and the impli-

cation that miniature collecting is something higher than a mere mania and bordering on a serious avocation, must also be admitted. It is not of recent introduction in the United States, and collections of miniatures have long been known in England; yet, until the publication by Macmillan & Co., of Propert's "History of Miniature Art," there has been nothing like an adequate treatise on the subject in English, and we doubt whether anything so complete has been written in any other tongue. Though of the highest interest to art lovers, miniatures have, in fact, been neglected by writers on art, so that there is probably no subject on which the average collector feels himself so much in need of guidance, and especially at this time, when the final effort must be made to sift the genuine from the false and to preserve to posterity the true effigies of the men and women of the last century who were sitters to Petitot and Cosway and Fragonard and Isabey.

These great men in a small way were not the first of their kind. They were preceded, it is almost needless to say, by the illuminators of missals and other books, in the Middle Ages; and indeed Mr. Propert traces the genealogy of the miniaturist

back through the Byzantine and Classical schools to the engravers on bone of the Glacial period. But, for our purpose, it will suffice to regard the development of the art in the eighteenth century and its almost complete extinction in the present.

The fathers of the English school of miniatures, in the modern sense of the term, we may say in passing, were Hans Holbein, Hilliard, Isaac and Peter Olliver, and Samuel Cooper. Their works, portraits of Elizabeth, James I. and the lords and ladies of their reigns, are, of

course, out of the reach of amateurs of the present, especially of those residing in the United States, to whom more modern portraits are, in fact, more interesting. Works of their immediate successors, Vandyck, David Loggan and Lewis Crosse, are hardly more easily obtainable. But the Roundheads pictured by Cooper are somewhat more familiar to us, and the beauties whom Cosway drew when George III. was king.

"Place aux dames"—let us begin with the latter. Cosway drew Lady Melbourne, her elbow resting on a wall; and Mrs. Moffat, making eyes at the spectator; and Mrs. Sheridan, gazing into infinity; and Mrs. Moffat in a turban; and George IV., as a rather good-looking, curly-headed infant. He picked up the first of his training as a servant boy in a drawing-school in London. He afterward became himself a drawing teacher, and finally one of the most noted fops in town, having filled his house on Pall Mall with inlaid furniture, Persian carpets and old armor, just as if he were a New Yorker of to day. His treatment is as remarkable for breadth as for finish and refinement. Unfortunately, forgeries of his works abound. "Every possessor of a tenth-rate miniature," says Mr. Propert, "has only one name on his lips—Cosway." But his work is easy to recognize. As in Cooper's portraits the treatment of the hair furnishes the best test. It is massed in light and shade, without laborious line work. In sketching with a pencil, it is true, he employed lines to indicate the flow of the hair, but very freely. His portraits are never signed on the front; but occasionally on the back of the ivory one reads the Latin inscription: "Ric^{mus} Cosway, R. A., Primarius Pictor Serenissimi Walliæ Principis pinxit."

Contemporaries of Cosway were William Wood, who painted very much in his manner, and whose work is often attributed to Cosway; Andrew Plimer, whose best miniatures are in no way inferior to Cosway's; John Smart, Horace Hone, and James Nixon, men of less talent, and Henry Bone, who, possibly as gifted, wasted himself on too many arts, being an enameller of watches and a painter on china, as well as a miniaturist.

Henry Bone is best known as a copyist in little of Titian, Raphael, Murillo and Reynolds. He experimented with enamel colors, and was one of the first in England to use them successfully in miniature painting. He frequently obtained large prices for specimens of this kind of work, 2200 guineas having been paid for his "Bacchus and Ariadne." He was pensioned by the Royal Academy in his old age, and died in 1834, in his seventy-eighth year. The works of his son, Henry Pierce Bone, who was also an R. A., are frequently sold for his, though much inferior.

Another graceful miniaturist of the time was Henry Edridge. His heads are always carefully finished; the body and hands but slightly indicated. He died in 1821. Luke Sullivan, the engraver of "The March to Finchley," and assistant of Hogarth in other works, was a miniaturist of great repute in his day. He was particularly successful with female heads. Charles Sheriff was Mrs. Siddons's favorite miniature painter; and Anne Foldstone was George the Fourth's. There were many amateur female miniaturists at the time, of whom may be mentioned Lady Lucan, copyist of the Olivers, Cooper and others, and praised by Walpole; Lady Spencer, pupil of Reynolds, some of whose works have been engraved by Bartolozzi, and Lady Diana Beauclerc, who designed plaques for Wedgwood.

Coming down to the nineteenth century, we find that only its opening years need detain us long. The best period of miniature art in England is almost exactly covered by the reign of George III., 1760 to 1820. A Scotchman, Andrew Robertson, is the first to claim notice. He was a pupil of Benjamin West, whose portrait he painted. His work is well finished, correct, somewhat crude in color. James Holmes painted Lord Byron and George IV. Alfred Chalon, born in Geneva, of French parents, was one of the most dashing original of miniaturists. He painted Queen Victoria and most of the celebrities of fifty years ago, and died in 1860. In the same year died Sir William Ross, pupil of Robertson, and with them may be said to have died the art of miniature painting. Photography came in some time before that, and Ross was one of the first to announce that "it was all up with miniature painting."

Of collections of English miniatures, that at Windsor Castle is the finest. It contains three portraits of Henry VIII., attributed to Holbein, and several other portraits by him. Oliver's portrait of Sir Philip Sidney is there, and Cooper's of General Monck and of Monmouth.

The Buccleuch collection contains several heads as-

cribed to Holbein, many Hilliards, and some fine examples of Hoskins, among them Sir John Suckling and Algernon Sidney. Cooper's portraits of Miss Stuart (whose charms are detailed in Grammont's memoirs), of Lady Dudley, Lady Fairfax, Nell Gwynne, Lady Falconberg, daughter of Oliver Cromwell, and of Cromwell himself, belong to this collection. There are many enamels, one of Horace Walpole, signed by Prewett.

Mr. J. Hayward Hawkins has a portrait by Holbein of the wife of Sir Thomas More; portraits of Lord Arundel and Lady Devereux by Hilliard, and of the Earl of Strafford and Lord Herbert of Cherbarg by Hoskins. Cooper is represented by a head of the poet Andrew Marvel; and there are many other miniatures, both French and English.

The best collection of Oliver's works belongs to Mr. Wingfield Digby. Baroness Burdett Coutts has a great part of Walpole's collection. Mr. Edward Joseph has the finest Plimer known, an oblong medallion of the three daughters of Lord Northwick. Mr. Joseph's superb collection of miniatures by Cosway and his English contemporaries was fully described and illustrated in *The Art Amateur* on the occasion of its appearance in New York at the Bartholdi Pedestal Fund loan exhibition at the Academy of Design. Lord Tweedmouth has Cosway's sketch-book. And Mr. Propert himself is not the least of English collectors of the present day.

Of other national schools of miniature painting, the French is the most interesting to the collector. Most go as far back as 1475, when Jehan Clouet was court painter to Charles the Bold of Burgundy. Let us briefly dismiss the whole Clouet family, authentic drawings by members of which, in crayon or water-colors, on paper, cheap and almost common in their day, are unobtainable by the average collector at any price.

Of Petitot—who is chiefly to be considered as a painter on enamel—we shall speak later. Of other artists in miniature of Louis the Fourteenth's time, we may mention Mlle. de la Boissière, who painted that monarch and Louis XV. Frédéric Bruckmann made many miniatures of the King, enamelled in bas-relief. Elizabeth Sophie Cheron received a pension from him in recognition of her talent. Jean Baptiste Masson was the favorite of Louis XV. One of his portraits, mounted with forty-two brilliants and fifteen rose diamonds, cost 129,852 francs. Oudry, Penel, Jean Prevost and Raphael Bachi were also fashionable at the court of Louis XV. Boucher occasionally painted miniatures. One by him, representing Madame de Pompadour, was shown by Mr. Edward Joseph at the Bartholdi Pedestal Fund Loan Exhibition. Fragonard's work in miniature is rarely seen outside of a few famous European cabinets.

Louis Van Blarenberghe, born at Lille in 1719, is in some respects the most celebrated of miniaturists. His specialties were scenes of village life, and landscapes. His little paintings frequently sell for as much as 20,000 or 30,000 francs. His son, Henri Joseph, who died in 1825, is held to be almost his equal. The two often worked together, and the son seldom signed his full name, so that there is really little chance to distinguish his work from his father's. The Drouais were also father and son. It is curious to note, by the way, that among miniaturists there are frequently two of the same family—generally father and son, who are often of equal distinction. Sometimes, as in the case of Cosway, it is husband and wife.

The portraits of Pierre Adolphe Hall are remarkable for their breadth of treatment. One by this master, in the Moses Lazarus collection in the Metropolitan Museum of Art, reminds one of the technique of Meissonier. At the Levy-Cremieu sale at the Hotel Drouot, in Paris, about two years ago, miniatures by Fragonard, Blarenberghe, and Hall brought respectively 3000, 10,600, and 5000 francs, which gives a fair idea, perhaps, of the market value of portraits by such artists, and shows the absurdity of certain New York and Boston dealers labelling wretched little copies with the names of these masters, and offering them, at two or three hundred dollars apiece, as the work of these masters. Genuine miniatures by painters of such reputation always command high prices in London and Paris, where the demand for them is very great, and, of course, it is folly to suppose that American dealers, who are well aware of this fact, will sacrifice their treasures for the benefit of our New World collectors. Jean Baptiste Isabey is perhaps the best known of all the French miniaturists. He painted Napoleon's generals, invented their coats-of-arms, and arranged the fêtes at the Tuileries. He died under Napoleon III., at eighty-eight. His portraits of the period of the Directory are most sought for.

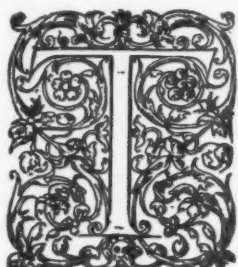
Of German miniaturists it is hardly worth while to mention more than one, Henri Frederic Füger, who died at Vienna in 1818. He is said to have been a very good colorist and correct draughtsman. Rose Alba Carriera, commonly called Rosalba, occupies the same pre-eminent place among the Italians. She became a French court painter, and was elected member of the French Academy about 1720.

Our author has nothing to say about miniatures in this country. It is true that the attractive Moses Lazarus collection had not been made when Mr. Propert's book was written. But Mr. Valentine Blacque and Mr. Morrisini have, for some years, been forming their cabinets. Mr. Propert might also have heard of excellent miniatures in New York, Boston, Philadelphia, and Baltimore—precious family possessions—not a few of them by American miniaturists worthy to rank among the best of their English contemporaries of the last century. Did not Newport produce that master of the beautiful art, Malbone? Was not the famous telescope maker, the late Alvan Clark, whose lenses are the largest as well as the best the world has yet known, a miniature-painter in Boston? He was of the generation succeeding that of Malbone, and he dropped miniature-painting and took up lens-polishing, fearing that the daguerrotype had doomed portrait-painting by hand. Notwithstanding the debt the world owes Alvan Clark for his great telescopes, it suffered a severe loss when he ceased to paint miniatures, as one may see in that most fascinating of glass-cases, which revolves, at the Boston Art Museum, bearing the precious loans of old miniatures from New England families and from the collections of connoisseurs. Some of our artists who paint portraits in the current Paris fashion, giving their subjects in their every-day black clothing, with "coal-holè" background, affect a virtuous indignation or contempt for the art which made use of so many prettifying details and accessories as are common in these old miniatures—the ribbons and lace, the necklaces and jewels, the broad-brimmed hats, sometimes with fringes even eking out the broad brims, and long curls under these, and elaborately knotted kerchiefs and sleeve-puffs in their turn under these. Who could not make pretty pictures, they growl, with all that play in bric-à-brac and under orders to make the lady beautiful, whether or no, and the gentleman in scarlet robes or sky-blue coat, with buff facings and white peruke, "dignified and stately," whether or no? But, stay; the beauty of the real old masterpieces in miniatures did not lie altogether, or principally, in the artificial accessories, but rather in the life-likeness, the naturalness, the reproduction of character, and, above all, in that which the contemporary Paris artist most often misses—the repose and dignity of gentlemen and ladies. As for the matter of likeness, here is a true story of the portrait of a Mrs. Amory, at eighteen, which is considered one of Malbone's finest works: When it was exhibiting in a loan collection at Providence in 1853, it was seen by an English artist who was just then the vogue at Newport. One evening at a party he expressed a wish for an introduction to an old lady in the company, and on being presented asked her if she possessed a miniature by Malbone. "Yes," she replied, "one of myself, painted fifty years ago." "I have seen it," said the artist, "and I recognized the likeness the moment I saw you!" When Malbone was in London, West, writing to President Monroe, said: "I have seen a picture painted by a young man by the name of Malbone, which no painter in England can excel."

George Champlin Mason, who quotes this in his delightful chronicles of Newport, has made a study of Malbone's miniatures treasured there in old families, and states, in a generalization of his characteristics, that he had the good taste to ignore dress, and when he came to the hair no corkscrew curls or cushioned pile found favor with him; every knot was cut, save, perhaps, a gauzy band, a ribbon half hid in wavy folds, or a string of pearls entwined with tresses that were tossed back and left to play over brow and neck and shoulders in the most graceful and becoming manner. "Natural and beautiful the treatment was thought to be then," says Mr. Mason, "and to-day it is as natural and beautiful as it is possible for anything to be." There are a number of other New England miniature-painters, of one hundred years ago and later, whose work is highly prized by lovers of art; and if there be any general tendency now to return to this delicate and pleasing form of portrait-painting do let us encourage it, no matter how much our bulldozing impasto young fellows (who may be less in love with their own style before they die) may sniff at it.

THE GALLERY

THE PARIS SALON OF 1889.



THE Salon of 1889 is as interesting as usual, but not more so. It comprises many works of merit, but only a few of very marked excellence; nevertheless, compared with any other similar exhibition, it contains a wonderful display of talent and of artistic activity. More than ever the tendency of the modern French painters is toward realism, truth of subject, truth of color, the reality of the spectacle, the study of nature. The number of funereal, dolorous, or elegiac subjects in the Salon this year is very noticeable and gives it quite a pessimistic and tearful aspect. French art is naturally the art of a democracy, and we may presume that the masses take pleasure in contemplating reproductions of the joys and woes of the masses. We may, however, be permitted to regret the growing tendency on the part of the painters to neglect considerations of selection, of taste, and of æsthetic tact. We should be glad to see more pictures of beautiful, charming and dainty aspect, and fewer portraits of empty-eyed peasants and ugly old hags.

Having made this protest, we will indicate briefly the chief pictures of the year, noting only a few of the highest excellence in their various kinds. First of all, Raphael Collin, whose "Jeunesse," representing Daphnis and Chloe innocently toying in an idealized and intensely luminous landscape, is the most complete and exquisitely poetical picture which this refined artist has yet painted. Bonnat also has painted an "Idylle," but it is bearish and brutal in aspect compared with Collin's. In a cool corner of a sort of cavern, with a background of brown rocks, and, to the left, a patch of blue sky, a youth with brownish skin and black hair stands facing us and holding outstretched the two hands of a very blond model whose back is turned toward the spectator. The two figures are prelude, as if to foot the step of some prehistoric and troglodytic cotillon. This curious and not absolutely charming work has Bonnat's well-known qualities of strong modelling; but, after all, it is a fearful thing to look upon. Dagnan-Bouveret is first favorite for the Medal of Honor, with a picture of "Bretons at a Pardon." In the background is the church; scattered over the grass in the middle distance are groups most delicately observed and rendered with exquisite precision in values; while in the foreground are two men and seven Breton women in black dresses, with white collars and coiffes. These women are admirably painted and the faces modelled with consummate art. This is the finest and the most definitive picture that Dagnan has produced and very marvellous for verity of attitude, of gesture and of characteristic physiognomy. Émile Friant's life-size group, "La Toussaint"—a party of middle-class people going to the cemetery carrying flowers and plants—is even more realistic, quite as exquisitely observed as Dagnan's picture, and, to my mind, superior in intelligent and *spirituel* rendering. This very remarkable picture finally classes Friant among the big men of the day. A new-comer from Sweden, Anders Zorn—a young man of twenty, it appears—has many of the qualities of Dagnan and of Friant, as is shown by his wonderful picture of girls bathing off the rocks of a sunlit fiord. Roll's "En été," representing two ladies, a little boy and a dog in the high grass of an orchard on a sunny summer's day, is also remarkable for delicate vision of luminous, pulverous air. Alfred Agache's study of a girl clad in rich stuffs, with rose peonies in her lap, against a gray background, is a rare piece of distinguished painting in the mysterious and grandly simple style of the old masters, who were true painters.

Henner this year falls rather below his talent; his "Prière" and his "Martyre" are the usual studies of pearly flesh against bitumen. Jean Paul Laurens triumphs with "The Men of the Inquisition," which is likely to pass as his masterpiece. Carolus Duran has a

good portrait of two little boys and a stupendously vulgar "Triumph of Bacchus," which is more stupid and coarse than the worst efforts of Makart—in short, a complete failure. Defunct Cabanel has a charming unfinished portrait of a young lady in white, which shows that the late master knew all that is to be known about painting except when to stop; he spoiled his work by finishing it. Bouguereau has a "Cupid and Psyche" of mucilaginous, waxen and weird aspect, which has had the privilege of pleasing an eminent London stock-broker, Mr. Panmure Gordon, who has bought it and got his name printed in the catalogue as a reward for his courageous folly. Jules Lefebvre has a commonplace portrait of a lady in red and a fancy head called "Liseuse," destined for the unenlightened American market. Jules Breton, who is busy writing his memoirs, sends only a small portrait of a lady with white hair and a larger portrait of his daughter, Madame Virginie Demont-Breton. Luminais, the painter of the ancient Gauls, has treated a modern subject with success in "Chez une Choriste"—a fiddler teaching her part to a chorus girl, whose attention is distracted by a baby on her lap. Léon Lhermitte has a fine rustic picture, "Les Laveuses," and a large panel for the Sorbonne representing Claude Bernard, surrounded by his pupils, in his laboratory, expounding some theory of vivisection. Benjamin Constant has a very vulgar portrait of a fat lady with red hair and an Oriental picture of vast dimensions, "The Day of the Funeral (Souvenir of Morocco)," representing a dead chief laid out in fine drapery on a carpet, and around him his women watching in the semi-obscure of a white marble hall. This picture is impressive, but it is to be feared that it will not win for its author the much-desired Medal of Honor. Eugène Carrière's phantom-like apparitions of vague forms in a haze of brown, luminous obscurity are much remarked this year; Carrière is even becoming fashionable, and his two pictures will be found to be full of qualities when once the eye has become accustomed to this artist's preconceived vision of men and things. Maurice Lobre's "Interiors" are also admired for their distinction of tone and absolute verity of the most delicate, artistic and Velasquez-like kind. Henri Lerolle has a fine decorative panel for the Sorbonne, "Albertus Magnus in the Monastery of St. Jacques"—a panel of fine, blond aspect treated in the decorative gamut. Von Uhde is very inferior to his former pictures in a realistic triptych called "The Night of the Nativity." François Flameng, Ernest Duez, André Brouillet, Layraud, Schommer, Marcel Baschet, Charles Giron, Friant, Fantin, Humbert, Albert Aublet and Bonnat are the brilliant representatives of French portrait-painting. The finest landscapes are by Harpignies, Tanzi, Schmitt, Alfred Smith, Darien, Cesbron, Damoye, Nozal, Clary. The marine painters are Lize, Binet, Masure, Mesdag, Jousset, Baudit, Morlon, Von, Guillemet.

Notable genre pictures are "Orphan Girls Singing Psalms," by Mademoiselle Thérèse Schwartz, an Amsterdam lady; Aimé Perret's amusing "Aveu Tardif"; Laurent Desrousseaux's "La Veille de la Première Communion"; Adolphe Binet's "Les Amoureux"; Madame Demont-Breton's "L'Homme est en Mer"; Geoffroy's "Visiting Day at the Hospital"; E. Dantan's "Les Limousins"; Gaston Latouche's "En Grève"; Gueldry's "Écluse"; Roger Jourdain's "Maidenhead Lock on the Thames"; Palézieux's "Angelus in Savoy"; Chevillard's priest photographing the beadle and the choir boys; David-Nillet's "Une Vieille"; Axel Gallén's "Premières Leçons"—a curious Finland interior scene; Layraud's "Foundry of St. Chamond" manœuvring a big cannon out of the furnace; Boutet de Monvel's "Deserted House"; Buland's "Propaganda"; Adan's "Evening"; Léo van Aken's old women playing cards in a Dutch hospice; Alfred Bramtot's "Printemps" and Ed. Toudouze's "Coin de Jardin," which makes a fine decorative panel in bright sunny tones.

The American exhibitors at the Salon are as numerous as ever, but not so brilliant, the reason being that, with few exceptions, the most distinguished artists have reserved their new works for the Universal Exposition. In the section of oil painting there are one hundred and

eight American exhibitors, of whom some figure very brilliantly on the line.

The exhibition of sculpture this year is strong without being as rich in important works as it has been at the last two Salons.

In the water-color section the American exhibitors are numerous, but we cannot weary the reader with a longer list of names, the more so as there is no work of any real importance in this department.

THEODORE CHILD.

MARINE PAINTING IN WATER-COLORS.

HAVING given the views of that veteran marine painter, Mr. Edward Moran, on the use of oils in painting seascapes, we are tempted to supplement his interesting articles by quoting from Mr. Walter W. May's book on "Marine Painting" in water-colors, just published by Cassell & Co. Mr. May says truly that in this branch of art the first thing is the study of the sea and sky; but he also claims importance for "the peopling the sea with numerous objects in the shape of vessels and craft of every description." In this he is doubtless right; but, as the craft which he describes and illustrates are all European, differing widely in build, color and rig from ours, we are reluctantly compelled to restrict our borrowings to what he has to say about sky and sea, which are practically the same on both sides of the Atlantic.

Still, some of his general remarks on boats and shipping will prove of use. He advises the student to make a practice from the beginning of sketching all sorts of craft in all sorts of positions. He will then be sure "to find among his collection, at some future time, the very thing he wants to give life and interest to his picture." "Craft," he says, "should invariably be made to go into a picture, or to sail toward the spectator; both these positions give space and distance." To be sure, these two propositions contradict one another, yet each includes some truth which will be appreciated by the sensible reader. Mr. May writes from the practical point of view of the working artist, who has learned how to paint for the market, using up his old material, and avoiding difficult and ungrateful subjects; but it is just this practical knowledge that the amateur stands in greatest need of, and, provided he does not make the mistake of supposing that it includes the whole or the best part of art, it can do him no harm.

To begin with one of our author's earliest studies, "Rocks at Low Water"—a subject also commended to students by Mr. Moran—he would wait for a pleasant summer cloud effect and wash in the gray of the clouds very boldly and broadly with a mixture of indigo, ultramarine ash and light red. (A comma wrongly placed in the original makes it indigo ultramarine, ash and light red.) Where the sky appears through the clouds a little cobalt is to be introduced after the forms of the clouds are roughly massed in with the light gray. This practice, we may add, of reserving the darker and more decided tint for the last, should be made use of whenever possible, as it gives one the chance to go over and correct his outline when laying the darker wash. The color of the rocks Mr. May would give with Vandyck brown and cobalt, with a little light red, leaving the top of the rocks, where seaweed is growing, but slightly tinted. The seaweed is to be painted afterward with burnt Sienna and indigo, adding brown ochre in the warmer parts. We will remark that although rocks vary much in color, yet the combination of pigments given above is very generally useful. Certain seaweeds on our coast, especially when under water, are of a rich vinous red, which would require the addition of carmine or rose madder. We would in all cases use permanent blue and a little black instead of indigo, and, in our further notes, will substitute them whenever the word indigo occurs in the text.

For the sea, in the present case, Mr. May would add "a little raw umber to the sky color;" that is to say, to the cobalt, with a little of the gray of the clouds run into it. The sand may be washed in with a mixture of raw

umber and rose madder, adding a little gray where the reflection from the sky runs into wet parts. A rather wet brush should be used in laying in the sky, using two tints of gray, and putting in the cobalt before the clouds are thoroughly dry. Dark touches on rocks and seaweed should be reserved for the last, and it is well that they should be put in with somewhat thick color, using the point of the brush like a very soft and blunt lead-pencil. Any large lights on the water may be left out, but sharp, glancing lights on the crests of waves had better be scratched out with a sharp penknife.

Another useful study is that of an old wooden break-water (in England called a groin) under a stormy sky. The timber in such objects soon gets discolored, especially where, near low-water mark, it is draped with short, dark green seaweed. Care should be taken in the pencil outline, to get the slopes of the timbers and the run of the planking exactly right. It will be noticed that the dark seaweed clings most abundantly to the outer end of the breakwater, which is constantly drenched by the waves. This outer end may be painted with a mixture of permanent blue, black and burnt Sienna. The lighter gray green of the nearer end may be made by using brown ochre instead of the burnt Sienna. The dark rain clouds should be broadly washed in with permanent blue, black, light red and yellow ochre. Any patches of blue sky and light clouds may be left out. It will require several washes to give the projection and depth of color of the storm-cloud, and the last of these may be dashed into the sea at the

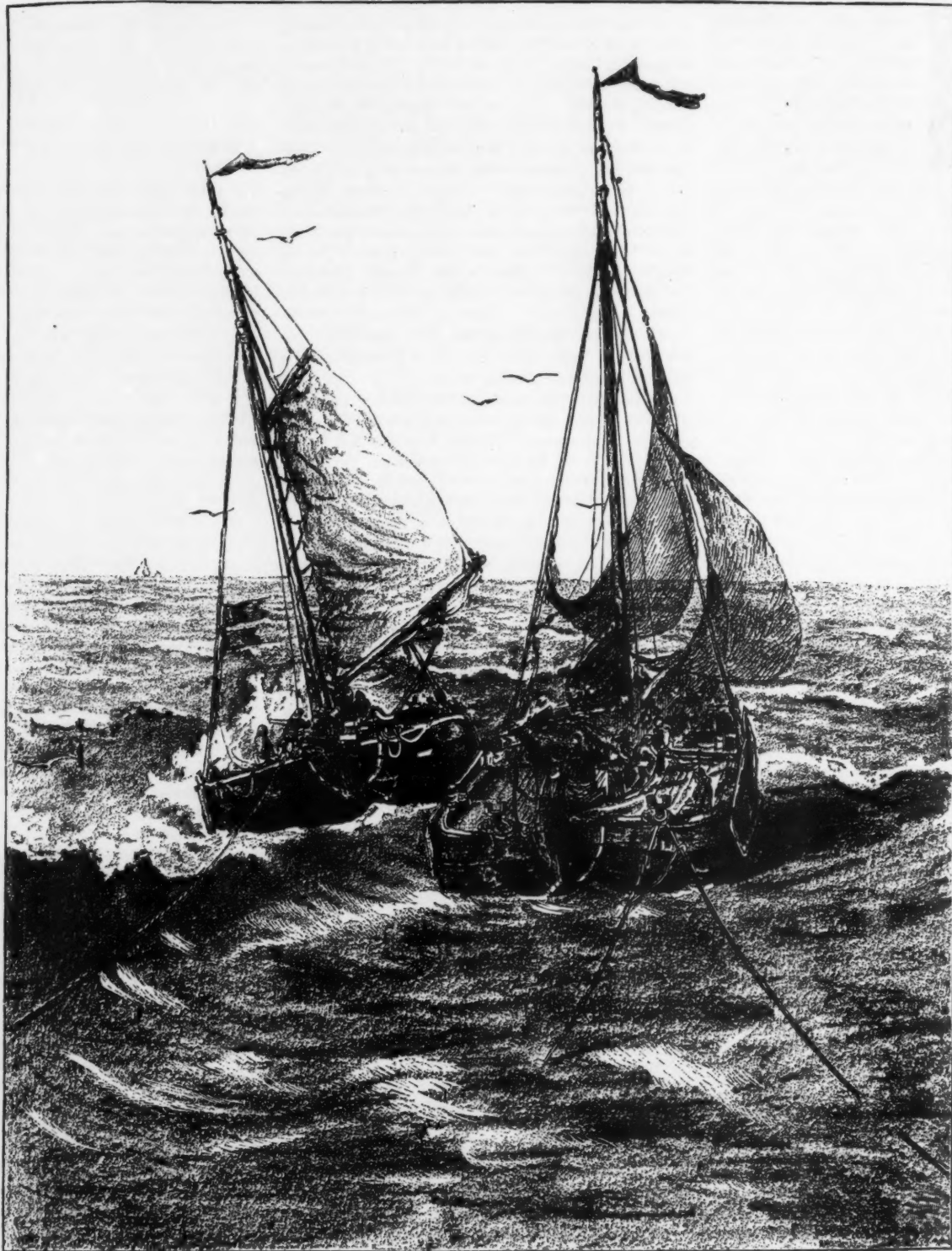
horizon, to give the effect of rain. A still darker and rather bluer tone must be used for the level shadow of the cloud. The lights in the waves are to be left, but the spray in the foreground may be given, if the paper is coarse-grained, by scraping with a penknife blade, and, if the paper is too smooth, by a dash of the light gray mixed with white and almost dry. A little permanent blue and black should be added to the cobalt for the blue parts of the sky and their reflection in the sea. The light-clouds should be tinted very lightly with yellow ochre and vermilion. For the darkest markings in the breakwater try Vandyck brown, brown madder and cobalt.

A study of breakers is given under similar conditions of sky. The general tone of the sea is to be made with cobalt and raw umber, and the broad, high lights of the tumbling waves are to be left out from the first. In modelling the waves a little more cobalt is added. In the darkest parts a little permanent blue and black may be added, and this may also be used for the cloud shadow in the distance. In breakers, the darkest tones, usually greenish rather than bluish, come just under the light crests, and when they are put in, not before, the latter may be toned with a little yellow ochre. For the

He chooses an evening sky effect, with a graduated warm tone of cadmium and vermilion at the bottom, running into cobalt and yellow ochre at top. The purplish clouds are rose madder, with more or less blue and yellow added. In painting those quiet evening skies, it is best to work carefully, never laying a wash until the preceding one is thoroughly dry. The barge or canal-boat in the foreground should be painted with Vandyck brown and brown madder, its reflections in the water with permanent blue and black run into burnt Sienna. Any distant objects appearing across a

stretch of water should partake of the color of the sky.

From a study of French fishing-boats at Etretat we take the following directions as to color, which may be of help to any one who may wish to copy the sketches recently given in *The Art Amateur*, with Mr. Walter Satterlee's article on that charming resort. The boats often have a dark band near the gunwale, which may be imitated with warm sepia, lake, permanent blue and black. A gray tone of this should be placed first, and may be left for the high lights which reflect the color of the sky. The bottoms of the boats are usually reddish, and may be given with brown madder and light red, toning afterward with another wash of the same, to which a little cobalt has been added. This gray can be carried into the shadows on the beach, the local tone of which is brown ochre, raw umber and a little rose madder. The masts and spars may be made with yellow ochre, a little brown madder and cobalt. White paint is sometimes used in the names and numbers of the



"READY TO CAST ANCHOR. OFF THE DUTCH COAST." AFTER H. W. MESDAG.

dark seashore wet with spray, try burnt umber, brown madder and cobalt, getting the tint colder as it reaches the sea. Some of the half-lights may be taken out by damping with fresh water and rubbing the spot sharply with a silk handkerchief. When a column of spray is thrown up by the shock of two breakers' meeting at an angle of the coast, this method may be used with very satisfactory results.

For the sake of those of our inland readers who may like to practice in quiet river or canal scenery we will add a few observations on a study of a barge dropping up the Medway, with which Mr. May closes his volume.

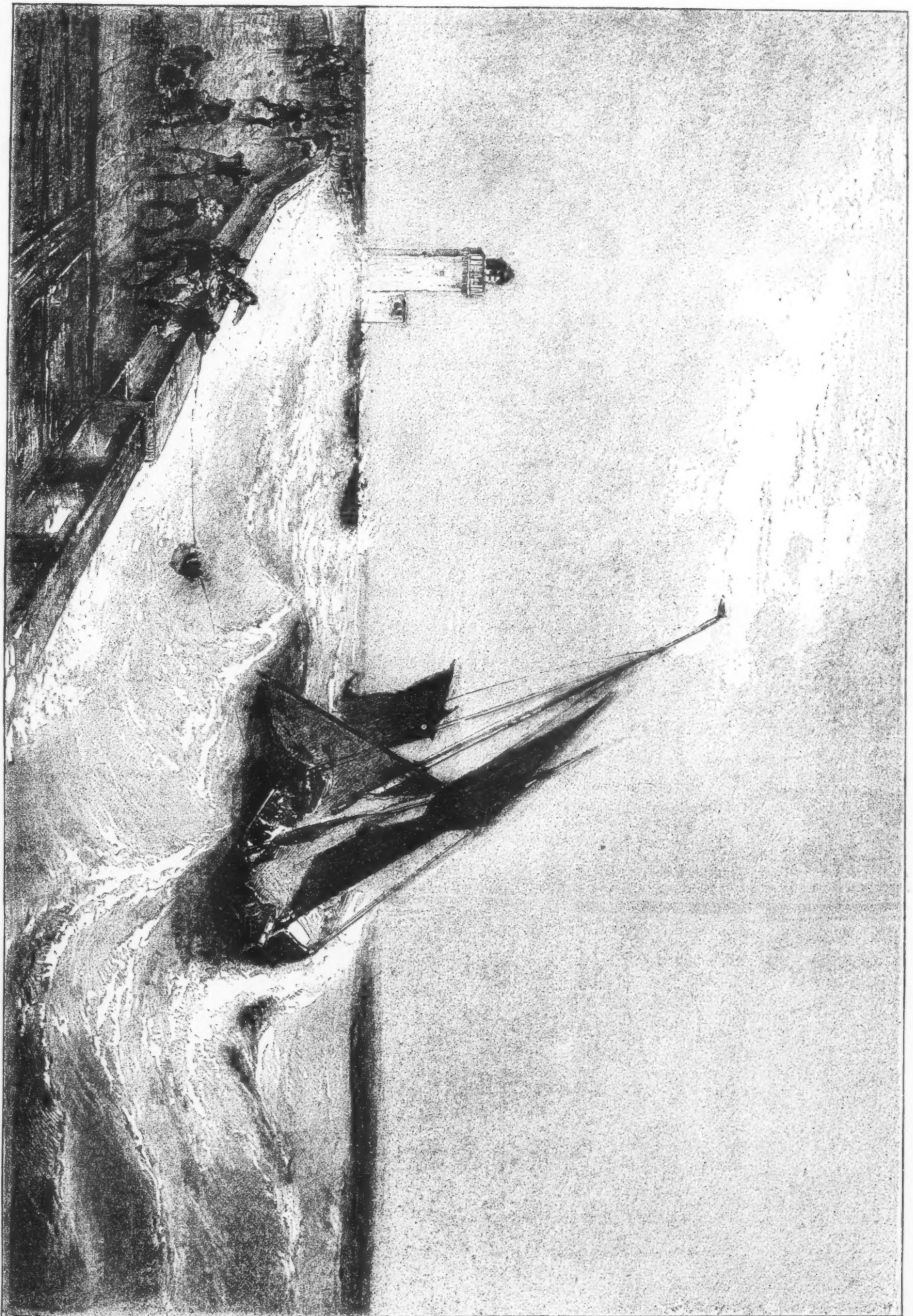
boats, and may be imitated with Chinese white, which may also be used for all small, light objects which might be difficult to leave out, these to be afterward glazed with the proper tint.

Beside the colored plates, a few of which only we have described, there are scattered through the book a number of interesting little sketches in black and white.

A STEEL palette knife may be used for all mineral colors except carmine and yellow. A horn one is better for these.

A six-inch white tile is better for a palette than a ground glass one, as it is easier to mix colors on white.

"THE LIFE LINE." SCENE IN THE HARBOR OF TRÉPORT.



PEN-DRAWING FOR PHOTO-ENGRAVING.

IV.



O avoid superficiality, and to guard against reproducing such advanced work and work so difficult to do as was given in my last paper, thus perhaps leading the student away from the *fundamental* principles of pen and ink work, let us now consider subjects in which one can more plainly point out the effective

use of the different methods already referred to. To this end, a variety of illustrations have been selected which should cover the ground pretty effectively.

Perhaps as clever an arrangement of pen and ink work as could be given is the design by H. Scott, "The Funeral of the Prince Jacques d'Orleans at Dreux." The solid blacks are used with inimitable discretion; the figures are full of action and introduced with the greatest judgment, both as regards perspective and composition; the whole study is particularly effective in this latter quality, with the exception perhaps of the sky which is a trifle near us; it would surely have been better to have extended it farther up the picture. But how admirably the white figures are introduced at the end of the carpet to break its regularity; how carefully the flowers and branches are drawn; how the latter seem to be part of the frame, yet at the same time part of the landscape!

As a companion piece to this, is introduced a drawing by M. Eris, "The Construction of the Bridge at Double." This is evidently from a photograph, and was published in a French journal merely as a piece of news, yet we see the Frenchman's instinct for the artistic in the arrangement of the semicircle above it, the clouds breaking its geometrical form. It is not, however, so much for this that the engraving is printed as to show the effectiveness of hard, straight uncompromising lines, used either as outlines or in succession as shadows. I am desirous that the student should see in this less artistic and less sketchy work the same principles which are in the Scott, the De Neuville and in all the other examples of pen and ink work that are being published in these articles. It is not always that the student is able to select views in nature similar to these two engravings, but he is to be warned particularly against anything like idleness because he cannot find "an artistic subject" which will suit his fancy. For the mere study of technique, that is to say, the use of the pen effectively, an indoor study of

still-life is by far the most desirable; the objects do not move as do figures, and the light and shade is not apt to alter so perceptibly as it does in a landscape. Following the hints laid down in the first paper of this series, select some corner of the parlor, library or dining-room (or a kitchen or wood-house for that matter), and use the study by Scott of the "Mantel-Piece in the house of Edmond De Goncourt" as a guide. This example I have used in illustrating the methods advocated in these papers with many students, always with success. I have never come across any illustration which showed in equal balance the value of the outline, and the tint—either as local color or light and shade. A drawing like this should be made at least four times larger than our example; that is to say, twice the width and twice the height. Apropos of the broken lines in the mirror, it may be well to speak of the use of Chinese white as a substitute for the roulette. After you have made your lines you can break them so that they will be engraved with about the same effect by the roulette or by the use of liquid Chinese white put on with a clean pen (it is well to wet it first with a brush). Do not load the pen too heavily, or the white will suddenly precipitate in a large blot upon your drawing. Test your pen first on another piece of paper to see whether the white will run easily in a continuous line; it can be made to do so as freely as ink if you will but get it of the right consistency. I have found a Spencerian pen, No. 1, excellent for this purpose. When you have got the pen so that the white runs off it as white ink, work with it across and over all the lines which you wish broken, in a direction at right angles with them, being careful to keep your white lines an equal distance apart. This is also very effective for skies. Attention might be called to the solid blacks upon the

candlesticks, the pedestal of the statuette, and behind the fan. The only place that they seem to have been used inadvisedly is in the decoration above the mirror—



PEN-DRAWING BY HENRI SCOTT.

the vase and flowers. The blacks here, I think, give the appearance of a decoration in relief, whereas in all probability it was flat.

The student is not to neglect an opportunity to work from nature, and it is understood that these papers are to assist him in every phase of art. As a companion piece to the first two plates, yet in contradistinction to the severe lines of M. Eris, is given the picturesque drawing of "The Cemetery of St. Privat" by De Neuville, after his painting in the Salon of 1881. Alphonse De Neuville was one of the cleverest of modern French artists, but, like many young men who meet with early success, he was oftentimes more clever than exact; still it would be hard to find a more solid, honest study than this pen drawing. It is worth while to compare the broken lines representing the gateway to the old, almost ruined cemetery with the more mechanical lines representing the building of the bridge at Double. Surely each artist has selected the language most suited for his subject. It would have been as improper for M. Eris to have indulged in "artistic scratches" as for De Neuville to have used the dividers and rule in making his drawing. The use of the roulette is discernible in the background of this study. Chinese white may be applied in this case also as a substitute.

We now come to an artist whose greatest triumph is his ability to draw and to paint buildings *in atmosphere*. If you will study the drawing by Martin Rico, that of "The Dario Palace, Venice," you will find that you are not looking at mere architectural maps, mere measured plans, but that, on the contrary, you seem to see buildings through a veil of atmosphere. They are off in the distance—you must walk toward them to see them plainly. The consummate art which enables an artist thus to do with a few black lines what it generally needs color to accomplish only springs from inborn genius put to constant practice. Artists like Rico generally have their studios out of doors, and draw and draw in the broad, open sunlight. The study reproduced is a fine specimen



ROSES. PEN-DRAWING BY EUGENE MORRAUD.

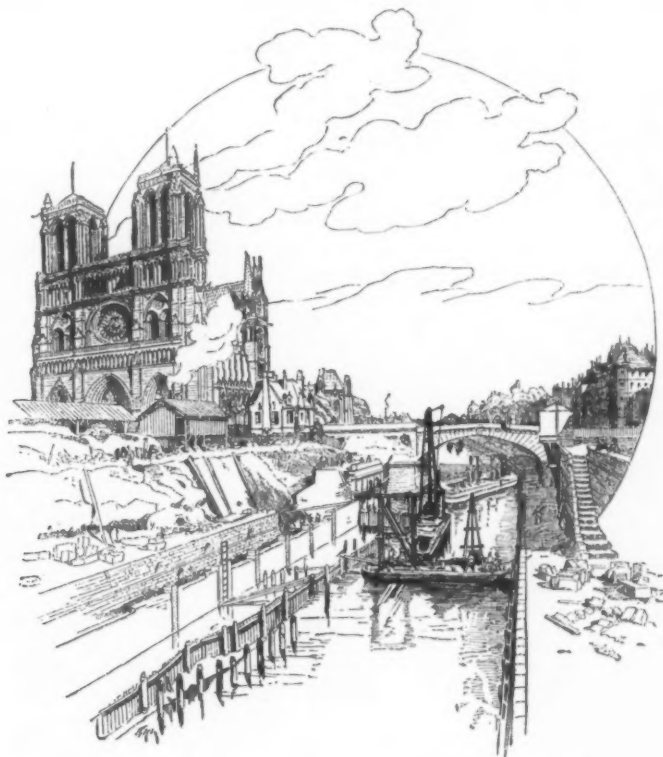
of Rico's work ; and I have no hesitation in saying that in that one particular, the suggestion of atmosphere by the means of black lines only, the artist has never been

There is a good effect of color and light in this drawing, which is the result of contrast and graduation ; the *whole* landscape is dark, the *whole* sky is light, but there are

and then to copy flowers, so in pen-and-ink drawing we know of no better practice for acquiring a delicate touch. Yet there is no reason that your work should be feeble.



"OBSEQUIES OF PRINCE JACQUES D'ORLEANS." PEN-DRAWING.



"AT WORK ON A BRIDGE IN PARIS." PEN-DRAWING.

excelled, if ever equalled. Whatever Albrecht Dürer did with pen or etching needle, whatever Seymour-Haden or James McNeil Whistler has done with the latter medium, neither they nor any other artist, ancient or modern, have ever represented in language so vigorous and true the effect of the pulsating air between you and the object in the distance.

Good atmospheric effect is seen in the illustration "Twilight," by Mr. Wylie, a drawing from his painting. This is not a spirited drawing like Rico's ; it is merely a specimen of careful, well-regulated pen work. You will see the same lines breaking up the monotony of the main tint in the sky, going zigzag across it, that I have pointed out in a previous paper, in a drawing of Simonetti's.

parts in the former light and in the latter dark ; and you will hardly fail to notice that the graduation from light to dark in the sky is admirably managed.

As in painting the student should always essay now

The group by Eugene Morand is a particularly fine example of delicate yet vigorous workmanship. If you half close your eyes, the blotches of ink disappear, and the veritable roses are brought to view. E. KNAUFFT.



"THE CEMETERY OF SAINT-PRIVAT." PEN-DRAWING BY ALPHONSE DE NEUVILLE.

PAINTING WILD FLOWERS.

VI.

ONE of the most beautiful of the native shrubs of North America is the mountain laurel (*Kalmia latifolia*). It grows in all the Atlantic States, from Maine to Florida, and as far West as Kentucky and Ohio. In the South it often attains a height of twenty feet, and forms dense thickets. One or two of the characteristically crooked branches, with their dark evergreen leaves and large clusters of matchless pink and white flowers, make a charming study. The ten depressions on the inside of the corolla, which are resting-places for the anthers, give to the buds, even more than to the full-blown flowers, a fluted appearance which seems, at first, difficult to imitate without a great deal of fine work; but if this effect is well rendered on a few of the most prominent, it may easily be suggested with rapid touches on the rest. The clusters that are least opened should be massed on the shaded side, as their deeper rose tints and more decided depressions can there be treated to the best advantage; and the whiter mature flowers, with their spreading limbs and long filaments, may be turned to the light. The smooth elliptical leaves want, on the upper side, the strongest dark green—Antwerp blue and Indian yellow are not too strong for the darkest—and on the under side a medium chrome green. Excepting the light midrib, they want but little veining. The wood requires warm colors, like Vandyck brown and burnt Sienna. Well within the flower clusters these warm colors are also seen running up to the stems and sepals. Cast shadows do a great deal for these flowers, and soften the rather decided character of the deep green leaves.

The Dutchman's pipe (*Aristolochia siphon*) is a vigorous climbing vine with curiously crooked flowers that may be found in many of the Southern and some of the Middle States, along wooded mountain sides. The long pendent masses which it forms in clinging to trees are suggestive of the rich designs that it is capable of making for decorative purposes. The long tubular calyx of the flower is bent nearly at right angles, and is very like a pipe or a siphon. The border of this curious calyx is abruptly flattened out in three lobes, which surround a yellow centre and look like petals. These are of a peculiar lurid purplish red, which may be obtained by mixing burnt Sienna, yellow ochre, brown madder and light red. The same colors may be used upon the tube, with Naples yellow to develop the middle inflated part, and Vandyck brown to darken the constricted part just beneath the spreading border. The flower is quaint, but not conspicuous; the large, heart-shaped leaves and the sturdy, far-reaching stems give a very luxuriant effect; and the vine is often cultivated for arbors.

Several of the viburnums afford magnificent material for large studies, and are much sought for screens and panels. In the spring we have the flowers and in the summer and autumn the berries, some of which are very showy. That known as hobble-bush and also as American wayfaring tree (*Viburnum lantanoides*) is common in the rocky woods of our Eastern and Northern States, also in Canada. Its reclining branches are well suited to horizontal panels. The round ovate leaves, with their abrupt points and their rust-covered veins underneath, are striking in themselves. The flowers of the large flat cymes are of a greenish tint when young, and gradually become white. The leaves, on the contrary, grow greener as they increase in size, and throw off much of the rusty down with which they are first clothed; this always envelops the stalks, and extends to every veinlet on the under sides of the leaves. It may be touched on, over the green, with burnt Sienna, yellow ochre and brown madder, kept rather stiff—a large bristle brush being used for oils and a large sable for water-colors.

The black haw (*V. prunifolium*) and the sweet viburnum (*V. Lentago*) are found farther southward; both are very ornamental, whether in flower or fruit. All the flowers are white; the large clusters of the latter are more spreading and the leaves are more striking, being long, with a dilated waving border following their stems. If the berries of this species are used for a design, they must not be scattered too much, as their black, shining surfaces catch such high lights; one or two clusters may get the light direct, while others gradually retire.

The shad flower, or wild service (*Amelanchier Canadensis*), may be found in a half-dozen varieties throughout the United States and British America. The large racemes of white flowers are conspicuous before the

fresh greens of spring show much luxuriance, and the succeeding berries are bright colored, varying from crimson to purplish. The shrubs do not give such rich foliage effects as some of the viburnums, but they are capable of producing very pleasing decorative designs.

During the entire spring some of the magnolia family may be found in bloom. The Art Amateur of November, 1886, gave a very fine study of the *M. grandiflora*, or great laurel magnolia, of the Southern States—a double-colored plate—with special directions for copying in oils. The plate, large as it is, is necessarily reduced from the original picture. If a similar study were put on a large screen, the flowers might be given as large as they are ever produced in the North; the grand Southern specimens, that are often a foot in diameter, would seem rather extravagant. Some of the smaller species show very rosy and purplish tints; others, golden and Sienna tints. When the leaves are very large, like those of the *M. macrophylla*, they require more time and more skill than the flowers themselves. Some of the largest should recede in shadow or be cut off by the limitations of the study.

Those who undertake to paint magnolias will find that the treatment of the parts is less difficult than the work which many preceding flowers have called for; but, in making the first original studies, it is the plan, the arrangement, that is difficult, on account of the large proportions with which it is necessary to deal. It is best to begin with water-colors, as with them one can discriminate more as to how far he will define form; for instance, he may work in some of the central effects with care; then let what is beyond fade off and lose itself in light and shade. A sectional view, like that given in the plate referred to, is desirable; it gives all that the limits of the study will allow, and suggests a great deal more; but in water-colors this would be more difficult than the sketchy style indicated above.

The background may consist of a warm sky effect, or of a massy distance in olive and amber tints. Of course, many of us are unaccustomed to seeing these trees in their wild state; we associate them with well-kept parks; but no cultivation can make them flourish as they do when they are allowed to have their own way in the latitude of their choice.

If we go to the woods and fields for something that is beautiful in a modest way, we are pretty sure to gather the wild crane's-bill (*Geranium maculatum*) any time from April to July. Its "dress of gauze," as Whittier has called its delicate light purple corolla, requires rose madder and French ultramarine laid upon white, in water-colors, and mixed with white, in oils—pale neutral being used in the half tints and a little black in the shadows. A few of the more conspicuous leaves should have their lobes and wedge-shaped divisions carefully laid in, while retiring ones may be suggested with a few strokes consistent with their general appearance. The older leaves have whitish blotches, which must not be regarded as blemishes; on the contrary, they are ornamental.

The little bluet (*Houstonia cœrulea*) also lingers with us from early spring to midsummer, and may be found in many moist, grassy places. Its little corolla surrounds a bright yellow eye, and assumes all shades of blue, from the deepest to the palest. With its oblong-spatulate leaves, it makes brilliant little water-color decorations for vignettes or narrow margins.

The moccasin flower, or lady's slipper (*Cypripedium acaule*)—a design for painting it was given in the March number of *The Art Amateur*—is a showy, early orchid, usually found in dark woods. The solitary flower rises a foot or more above the two long, radical leaves, and is most quaintly constructed. The large, pendulous sac formed by the labellum is of a beautiful purplish pink, deep toward the closed fissure in the centre, and growing paler as it rounds back; it is slightly checkered, and its fair convex surface wants the most delicate gray tints. Rose madder and mauve will give the prevailing color, and Naples yellow may be used with the latter for the gray. The buds are more rosy, and but slightly inflated—not so difficult to represent. One or two of these, with a fully developed flower, make a unique decoration. Massing would not suit the character of the plant, and oils are not so desirable for it as water-colors.

H. C. GASKIN.

(To be continued.)

WITH the different varieties of gold, and the raised paste, as with color, it will repay the china painter a thousand times over to have a test plate and keep a written statement of the results obtained.

China Painting.

LETTERS TO A YOUNG LADY,
WHO ASKS IF SHE CAN LEARN CHINA PAINTING.

VI.

THERE are three yellows used most frequently in china painting—mixing yellow, silver yellow and jonquil. There are others, such as Chinese yellow, orange yellow, yellow ochre and yellow brown. The two last are almost identical. Both are very good grounding tints. Chinese yellow is really a more delicate shade of the same color, and is very similar to the ivory tint much used in Royal Worcester decoration.

In painting yellow flowers, however, the three first mentioned are decidedly the best. In painting the trumpet, or single jonquil, the outer petals are more delicate in hue than the inner ones; they should be painted with mixing yellow shaded with dark green No. 7, while the inner ones might be tinted with silver or jonquil yellow, shaded with brown green. The shading with different greens adds wonderfully to the quality of the values of this flower. The same is true of the tea-rose in mineral colors, although this particular flower will also bear delicate tints of yellow ochre and carnation. Use the green No. 7 for shading roses. Nasturtiums are very decorative on china—the most delicate in mixing yellow shaded with green No. 7, other tints of jonquil yellow and orange yellow, the latter combined with carnation or with brown No. 4.

Yellow pansies might be treated with the same colors, and when you are far enough advanced to outline these in gold, you will find nothing more charming could be devised for cups, saucers and plates. All yellow flowers may be outlined in brown 4 or 17. It might be done in green 7, but this gives almost too cold an effect. In times past much has been said about mixing brown 4 with dark purple for outlining. This certainly makes a very dark, almost black line; but nine times out of ten the brown will fire away the purple, and remain simply a brown line; so the one color is preferable. This mixing of color in china painting is really an education in itself.

To know, for a single firing, the proportion of color which must predominate where two or three are mixed together requires, not only skill in manipulation, but a good memory. Therefore, for the amateur, china painting in one or two colors is a satisfactory initiation to more serious work.

A set of plates painted in different colors is always pleasing. The design and the rim may be painted in the same color, shading also with it, or with some other color more effective.

For instance, let the rim of No. 1 be in mixing yellow, with primroses shaded with green 7 in the centre of the plate. The margin will, of course, be much more delicate in hue than the flowers.

Let the second plate be in carnation, the flower used being wild or double roses, shaded also with green 7; or they might be shaded with violet of iron. Either would be good.

The third plate may be in yellow brown or yellow ochre, pansies shaded with brown 4 being introduced for the centre.

The fourth, say in turquoise blue, with daisies shaded with the same, or with jet black. This latter, however, should be carefully used.

The fifth plate may be in deep red brown, with spice-bush or barberries or currants or poppies shaded with brown 4.

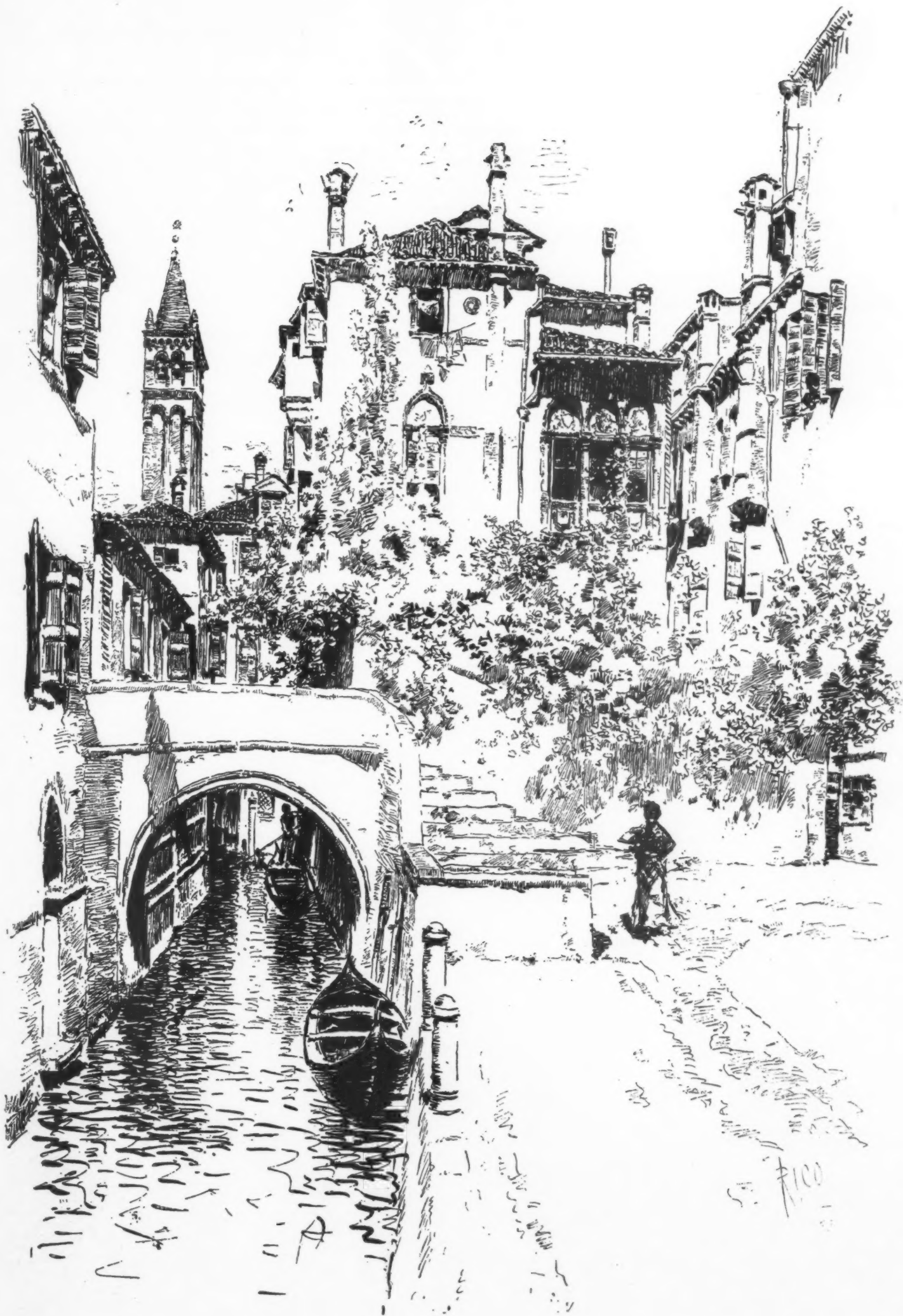
The sixth, let us say, in carmine 1 or English pink; clover blossoms for the decoration, shaded with black or green 7.

The seventh, tinted with brown 4 or brown 108 or chestnut brown; the design being nasturtiums, shaded with brown 4. This plate will be found especially agreeable in color.

The eighth may be in light violet of gold or in mauve (if you have it), with wild violets for the design, shaded with black or the same color.

The ninth, in brown green; phlox or bouvardia or narcissus for the decoration, shaded with the same. The latter flower is decidedly to be preferred, as brown green is the best shading for it; the white of the china is to be left, the outline defining the shape.

The tenth plate may be in deep blue green, with white



THE DARIO PALACE, VENICE. PEN-DRAWING BY MARTIN RICO.

(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING," PAGE 10.)

clover or dogwood for the design—the outline giving the shape, shading with green 7.

Let the eleventh plate be in violet of iron or gray violet of iron; with the arbutus for the design, shaded with green 7.

For the twelfth have the color dark blue; the flower, chicory or the thistle, shaded with the same, or with jet black.

The charm, naturally, of a set of plates decorated in this way would be more in the drawing than in the painting. If, therefore, you cannot draw you might do well to get the aid of a friend who can, and who (for a consideration) would assist you.

But few flowers are required in the design. In some cases one would suffice. The tint on the border of the plate is in itself a decoration. The white of the china is left for high lights in all of the flowers. It is well to place the design to the right or the left, instead of in the centre; it might even over run the tint upon the edge to advantage.

You will find simple schemes of color like these I have given are more satisfactory than others more elaborate, inasmuch as there is no risk about the firing, and enough facility could be gained by the time the dozen plates were completed to justify more serious undertakings.

I may add, in closing this letter, that the outlining for each design should be the original color used for the margin of the plate.

L. STEELE KELLOGG.

"THE TRIUMPH OF BACCHUS."

OUR frontispiece this month would make a highly decorative plaque if properly worked up. The light and shade are treated broadly and simply, and the outline is clear. Select a plaque with a smooth and even surface. Wipe it over with turpentine and dry it. Next transfer the design after making a careful tracing; then go over the outlines of the figures and the features with pompadour red. Use Dresden colors for the flesh painting and hair. The Lacroix colors will do equally well for the other parts of the painting and are much less ex-

pensive. The Dresden colors required will be Pompadour red, blue green, dark blue, Brunswick black, ivory yellow, yellow brown and chestnut brown. When the outline is dry mix a flesh tint with Pompadour red and a very little ivory yellow, remembering that the yellows have a tendency to overpower the reds mixed with them in the firing. Add some tinting oil to the flesh color; lay it on as quickly as possible on every part of the bodies with a brush kept especially for flesh painting. Blend the tint until quite even with a firm, flat-end stippling brush. While this tint is still moist lay in the shadows. For these, add to the flesh tint already prepared some blue green and yellow brown; when laid on blend the shadows in like manner with the stippling brush. It will be as well to paint one figure at a time, to avoid all chance of the first tint drying before the shadows are put in. Some artists advise the addition of a little clove oil to keep the tint open, but it is not absolutely necessary. The golden hair may be put in with a flat tint of yellow brown; afterward shade it with a little chestnut brown and Brunswick black.

Lay in the light blue scarf with ultramarine blue, to which add a little emerald green. Shade with the same colors, introducing a very little red brown in the darkest parts. For the goat take yellow brown, sepia and black for the shadows and neutral gray, with a very little ultramarine blue for the high lights. Use neutral gray, black and sepia for the foreground. For the dark background—which it will be better not to put in until after the first firing—mix brown No. 4 with red brown and a little ivory black. Add some flux and a few drops of tinting oil. Paint the color on rather thickly and blend it with a stippling brush. Carefully wipe off any color encroaching on the outlines of the subject and allow the ground to dry thoroughly before beginning the second painting on the figures. These must be modelled up with the colors already used; but, instead of tinting and blending as at first, take a fine brush and work up gradually just as you would in miniature painting.

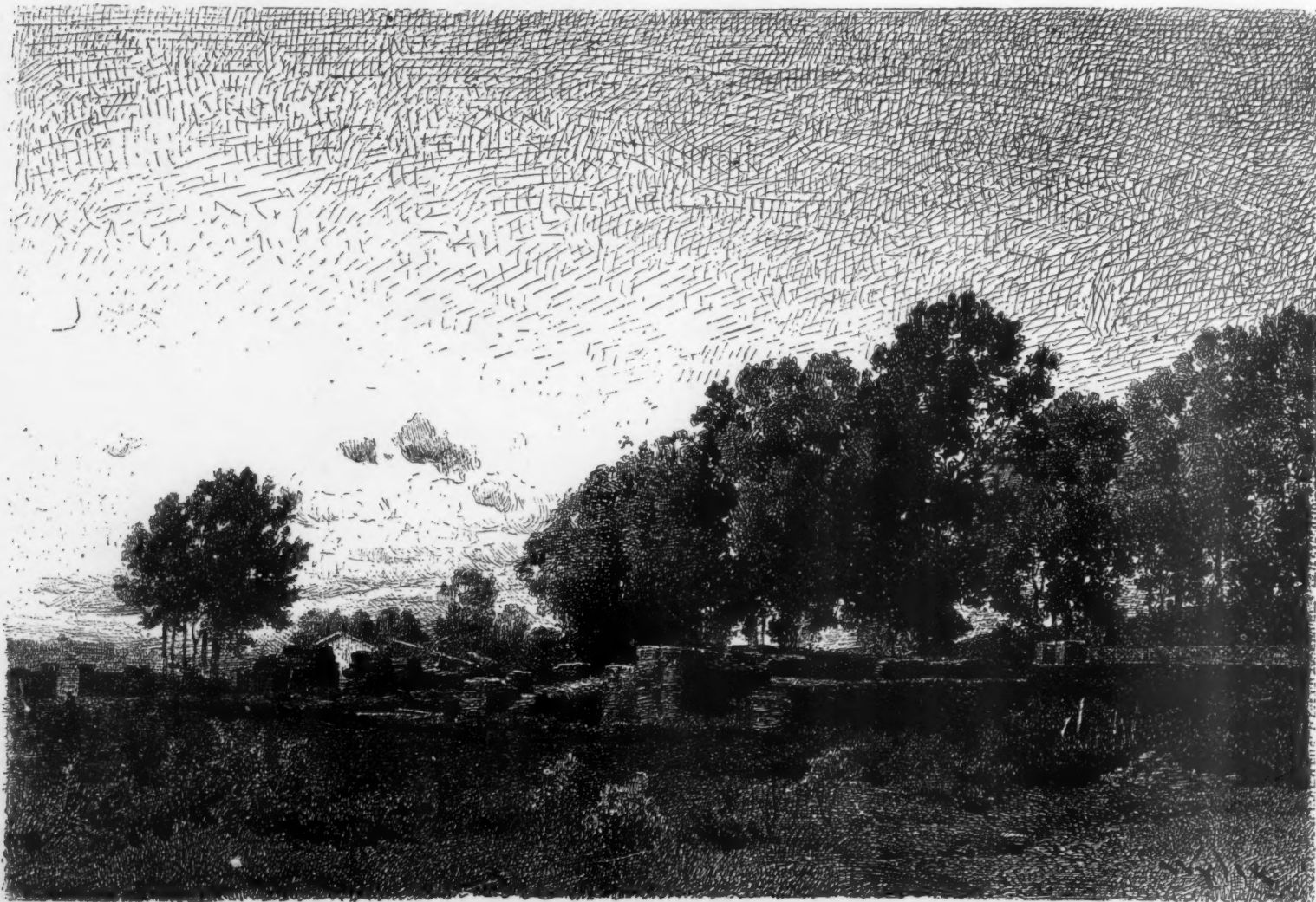
Touch up every part of the design until the whole is of equal strength. It will save much time and trouble to have the border in gold put on for you. This can be

done at most places where china is fired, and it is certainly worth the extra expense if the design be conventional, as in the present instance.

E. H.

THE wistaria design for a teacup and saucer, given in the supplement, may be painted with Lacroix colors. The wistaria bloom, which forms the principal feature of the drawing, should be a delicate mauve, made by mixing carmine with ultramarine blue; in the darker parts adding a little purple No. 2. The foliage when young, as it is here represented, should be of a tender yellowish green; it never unfolds until the bloom is nearly matured. Apple green will give the required tint for the lightest leaves, and emerald green and sepia make a good color for the darker shades. Paint the tendrils, also, with apple green and accentuate the curves with sepia. Let the coloring be broad and simple as represented in the drawing. Do not increase your difficulties by overmuch shading in detail. Grasp the intention of the artist by putting in the most prominent leaves and flowers quite light, keeping those that recede or pass beneath the others lower in tone. One firing only is necessary. It would greatly improve the appearance of the work to have the handle and rims of the cup and saucer gilt. This can be done at most places where china is fired.

FOR the orchid decoration given this month use an agreeable neutral gray for the background. Take out the background in the design. The three upper petals of the blossom are pure white, with the exception of a small spot of pink near the point of each. Use the same gray for the shadows as was used for the background. The short lip is brownish pink streaked with white, and the two lower petals each side of it are marked with a dark crimson brown. The centre part of the flower is also brownish pink, with dark brown tip. The large main stem on which the flowers grow is green, but the individual flower stems are white, with a delicate pink hue where they join the main stem. Make the leaves brown green, with grass green for the lightest parts; shade with brown green.



"TWILIGHT." PEN-DRAWING BY MR. WYLIE, AFTER HIS PAINTING.

(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING," PAGE 10.)

Amateur Photographer.

PHOTOGRAPHY FOR BEGINNERS.

V.—LIGHT AND SHADE.

INASMUCH as the photographer is obliged to produce his effects by light and shade, since he is debarred from the use of color, his command of what is technically known as *chiaro-oscuro* should be as complete as he can make it by study and practice.

By *chiaro-oscuro* we mean the proper management of light and shade in a picture in order to produce a pictorial effect. By the proper distribution of lights and shades breadth of effect is produced, which prevents the confusion and perplexity which are certain to be present when the eye is attracted by masses of light and shade of equal importance.

What a photographic print needs to relieve it from tameness is variety in the distribution of light and shade; but it must be a variety governed by rules, not the haphazard work of the moment. Natural light is shed indiscriminately on all objects. Prominent features are often thrown into shade, while subordinate objects are brought unduly forward. A landscape photographed under such conditions of light would not be at its best, and the print would be unsatisfactory. As a help to understanding this somewhat difficult department of art, I can do no better than to give a few simple rules formulated by a competent authority:

1. The general scheme of light and shade must be simple.
2. The point, or region, of greatest interest must be made the point, or region, of greatest contrast.
3. All other contrasts must not only be subordinate to this, but must tend to give it value and prominence.
4. The transition from light to shade, and vice versa, must be gradual.
5. In all good designs there must exist a more or less fixed proportion between the extremes and their means, the latter generally predominating.

These rules are few and simple, and their application soon becomes a matter of intuition.

But it rarely happens that a landscape is in its best conditions of lighting when the camera is first brought into action. The photographer must therefore learn to select and arrange, and, above all things, to wait. In no part of art is judicious selection of more importance than in the choice of light and shade, and this should be made the subject of careful study and constant practice.

I have already said that the chief object to attain is breadth, but this does not mean a broad expanse of equal light and shadow, which would produce tameness. For this reason a view should rarely be taken with the sun directly behind the camera. The light should fall across the picture. The proportion of high light and deep shadow in a picture should be comparatively small; the intermediate tones should predominate.

One of the finest effects in photography is obtained when a landscape is illuminated from the side with the sun well down toward the horizon, leaving the foreground in shadow, with the distance well illuminated.

In the arrangement of light and shade it must always be borne in mind that the centre is the weakest point of a picture, and that therefore both the principal object and the chief light must be kept away from it.

If possible, the general sweep of light should fall diagonally across the picture rather than horizontally or vertically. Hence most subjects are better photographed in morning or evening light rather than under the vertical rays of the noon-day sun. The light should be focussed; that is, the lightest light should be opposed to the darkest dark. A dark figure, a clump of trees, a group of buildings standing out against the brightest part of the sky, add brilliancy to the composition.

One of the most effective arrangements of light and shade is in wedge-shaped masses, but the end of the wedge should be supported by a mass of extreme light or dark in the foreground.

It is highly important that there be no sharp line of demarcation between the two extremes; each should fade away into the other in a thousand minor gradations.

While it is generally better to have the scene illuminated by a wisely-distributed side light, there are occasions when a front light produces charming effects. This is particularly true of masses of trees, which by this means "are transformed into broad masses of

shadow delicately tipped and outlined with silvery light," and throwing their shadows forward toward the spectator, as though beckoning him forward.

The above hints are necessarily sketchy and incomplete, but they include sufficient to set the young photographer on the right track; the rest is simply a matter of study and practice.

To conclude this part of my subject, I may be allowed to quote some words of mine written for another purpose, but equally applicable here: "The shady nook, the tree-shadowed wood-road, the forest glade, have their hour of greatest beauty, when they have donned their most charming robes to enchant the delighted beholder. Then the shadows fall most quietly across the sward, the sunlight glints most entrancingly on leaf and trunk. [At such a time the wary photographer may secure a view well worth weary miles of tramping and hours of waiting for the smile that comes but seldom, and is quickly gone.]"

There is a science of cast shadows, which must be learned by him who would be past apprentice in the art of interpreting nature. As a help toward acquiring the rudiments of this science, it is to be noted that there are four principal positions of the sun which so modify the shadows as to produce a total change of effect in the aspect of a given view. When the view is illuminated from the side the cast shadows are parallel with the plane of the picture, and the illuminated objects are partly lighted, partly shaded. The length of the shadows, of course, varies with the height of the sun above the horizon. In general, the best effects are had when the sun is not more than two hours high. Then the shadows are at their best, relieving and breaking up the foreground and the distance. This is the favorite direction of illumination with photographers, and it lends itself well to the broad treatment of open landscapes.

When the illumination is in front, the shadows cross the picture plane, and the masses of shade are larger and more massive.

Judiciously handled, this method of illumination gives charming effects in photography. The long shadows running out into the foreground lead the eye naturally into the distance, and foliage is beautifully brought out. Views of broad, open stretches of water thus illuminated show a sparkle and a brilliancy which are well rendered by photography.

When the illumination is from behind the spectator, the shadows are concealed by the objects casting them, and we have the effect of broad masses of light. Such views are apt to be tame and flat, unless deep shadows appear in the foreground, cast by objects which do not appear in the picture. Then an air of mystery is imparted. There is always a disagreeable spottiness about such pictures, however, which is almost sure to ruin the effect of a photographic print.

On the whole, we may conclude that the best general illumination is from the side and a little behind the spectator, since then the shadows fall diagonally across the picture and impart a better perspective effect.

W. H. B.

READY SENSITIZED PAPER.

OWING to the great convenience attending its use, ready sensitized paper is quite generally employed, even by those who find the results somewhat inferior to those obtained on freshly prepared paper. That it is possible to obtain prints on ready sensitized paper closely approaching those made on fresh paper admits of easy demonstration, and the only reason why so many fail to produce such prints is that they do not use the paper rightly.

The reason for the failure is not far to seek. Ready sensitized paper is in a decidedly acid condition, owing to the acid used to preserve. Unless this excessive acidity is overcome before toning good prints cannot be produced, since an acid toning bath will not tone well. The remedy, then, is to be found in the use of an alkaline bath after printing in order to correct the acidity of the paper, and in strong fuming. Ready sensitized paper should be fumed at least thirty minutes—one hour would generally be better—especially for thin negatives.

The printing should be one or two shades darker than the tone desired in the finished print. When the printing is completed the prints are immersed one by one, faces down, in a bath of clean water, care being taken that each print is thoroughly wetted before the next is immersed. The prints must be kept in constant motion and turned over, now and then, for five minutes. The

water is then changed for fresh. These operations are to be repeated until the wash water shows no trace of milkiness, since the toning bath to be recommended requires that all the free silver be washed out.

The following stock solutions should have previously been made up:

No. 1, Chloride of gold.....	15 grains.
Water	7½ ounces
No. 2, Bicarbonate of soda.....	1 ounce.
Water.....	8 ounces.

After the prints are thoroughly washed, they are immersed for ten minutes in a bath composed of one ounce of No. 2, and twenty ounces of water. They are then ready for the toning bath, which is made by adding one ounce each of No. 1 and No. 2 to twelve ounces of water for each sheet of paper to be toned. The prints are kept in constant motion while in the toning bath, and are toned to a lilac or purple. After washing in two or three changes they are fixed for fifteen minutes in a 1 to 5 hyposulphite of soda solution to which a little salt has been added. After a thorough washing the prints are dried, and will then be found to have a richness and warmth of tone which leave little to be desired. W. H. B.

Flexible Films.—Many attempts have been made to find a perfect substitute for glass as the support for the sensitive film. Such a substitute should be as transparent as glass, without its weight and liability to break, and it ought not to be more expensive, although this is a minor point, provided the other conditions are successfully met.

Within the last few years many partially successful attempts to solve this problem have been made, the best known being the Eastman negative paper and the America stripping film, made by the same company. So far as lightness and freedom from possibility of breakage goes, these methods leave nothing to be desired, and they possess besides the very great advantage of allowing many exposures to be made on a continuous roll without the necessity of changing plates. Sensitive films prepared in either of these ways can be sold more cheaply than glass. But their undoubted advantages are to a great degree counterbalanced by their want of transparency, which adds to the difficulties of development, and which necessitate further manipulation to bring them into good printing condition. Paper films must be oiled, and stripping films stripped from the paper support, and mounted on gelatine skins or glass plates before they are ready for the printing frame. Both of these operations are messy, troublesome and more or less uncertain. Hence, neither of these methods can be said to furnish a perfect solution of the problem.

Quite recently, however, attempts have been made in quite a different direction. The substance known as celluloid can be produced in sheets of extreme tenuity, and of a transparency equal to glass. Sheets of celluloid, coated with a sensitive emulsion, are now in the market under the name of Flexible and Ivory films. These films are light, tough and flexible, and of almost inappreciable weight, twenty-four 5 x 8 films weighing but 7½ ounces, as against 110 ounces for the same number of glass plates. Owing to the fine matt surface, all halation is avoided, and the extreme thinness of the films—one hundredth of an inch—admits of printing from the reverse side, if precaution is taken to allow only vertical rays to strike the film.

The films can be exposed in an ordinary plate holder, and their treatment in development, etc., is exactly the same as that of glass plates, no after-process being required.

One or two points connected with the development of these films may be mentioned for the benefit of those who wish to try them.

Before applying the developer, it is well to soak them in water for a short time. As soon as the developer is applied, it is a safe precaution to pass a tuft of cotton over the face of the film, to remove any air bells.

After fixing and washing, the film should be treated for five minutes with a solution of glycerine and water—glycerine, one ounce; water, twenty ounces—passing a tuft of cotton over the surface just before taking out of the solution. The film is then hung up to dry by a spring clip.

Here, then, it would seem, is a perfect substitute for glass, and one which will prove a great boon to tourist photographers. The only hindrance to the general use of flexible films is their somewhat high price, due to the monopolistic price at which celluloid is held.

THE HOUSE

CHAIRS AND SOFAS.

I.



SMALL LOUIS SEIZE CHAIR.

THERE is no part of the interior furnishing of a house less subject to rule or more to the caprices of the manufacturers than that which coming directly in contact with the human body, might, one would think, be accommodated to it carefully. But our manufacturers, with few exceptions, trouble themselves only occasionally to invent a new style; and then do not think of comfort, but only of appearances. The new form determined upon,

whether it is suited to a person of medium height, or less, or greater, is reproduced by the hundred, and one is obliged to go from shop to shop and from ware-room to ware-room to find that reasonable variety which each one ought to offer. The sensible modern custom of furnishing at least that room, whether parlor or drawing-room or living-room, which, with us, answers the purpose of the French "salon," with a great variety of seats instead of, as formerly, en suite, and the present taste for odd and old-fashioned forms, have induced a certain amelioration of manufacturers' methods; but there is still plenty of room for improvement. If, owing to the nature of modern wood-working machinery, this improvement is hardly likely to take the shape of greater variety, it might at least appear in a more careful conformity of the shapes of our chairs and sofas to the normal proportions of the human body. As matters stand, a small person, a woman especially, finds herself too often in the predicament of Tullia in face of Madame de Pompadour's fauteuil in Voltaire's jeu d'esprit.

"Madame de Pompadour.—Ah! madame, do me the honor to be seated. A fauteuil for Madame Tullia.

"Tullia.—Who, madame? Seat myself on this sort of comfortless throne, for my legs to hang down and become all red?

"Madame de Pompadour.—How, then, do you seat yourself, madame?

"Tullia.—On a bed, madame.

"Madame de Pompadour.—Ah! I understand. You would say on a canapé. Here is one on which you will find that you can stretch yourself quite at your ease."

And truly it is the only way in which one might be at ease in the parlors of some of our contemporaries. If one is curious enough to observe, he will find the majority of the men at any social reunion continually crossing and recrossing their legs. Most of the ladies solace themselves with footstools or repose in attitudes which may be comfortable, but certainly are not elegant, at the extreme end of a sofa, while some unfortunates find themselves obliged to sit, like rustics in a comedy, on the edge of their chair. All this might be avoided by the choice of well-proportioned furniture in two or three sizes, some of the pieces being especially adapted for women, some for men.

The seat should, in all cases, be low enough for the angles formed by the body when seated in it to

be slightly obtuse. In the last century, when manners were rather stiff, though morals were somewhat the reverse, the seats of most chairs were placed a little too high for



ORIGIN OF THE MODERN WRITING CHAIR.
(FROM A MINIATURE OF THE FIFTEENTH CENTURY.)

real comfort. One was expected to "sit straight" in company. This, however, was only on occasions of ceremony, the high fauteuils and canopies which we



THE WRITING CHAIR IN WHICH VOLTAIRE DIED.

now buy at high prices, or have copied at still higher, being used only on such occasions. At other times they remained ranged against the wall unoccupied,

while the company sat in more commodious chairs with low seats and long backs. The canapé too, as we see by the quotation which we have made from Voltaire, was not used exclusively to sit upon. It is said to have been modelled upon the Turkish sofa or divan, and was commonly taken by a single person, who extended herself at full length upon it. Usually the seats to which we have just referred were reserved for ladies, while the men contented themselves with a tabouret.

The really comfortable and commodious chairs of the last century were not as much so to their original occupants as they are to us who inherit them. We owe the best of the models which they furnish to a revolution in dress which preceded the Revolution political and social, and which may have been one of its many causes. The enormous development of the looped-up paniers worn by the ladies at about the middle of the century necessitated a new style of fauteuil with arms wide apart, low and capacious seat and sloping back, chairs in which one can now turn about and shift one's position at will, but which originally held an ancestress by the petticoats as straightly as hers of the seventeenth century was held in the uncomfortable "caquetoire" or gossip's chair of that time. It is interesting to trace the progress of the notion of comfort from the uncompromising rigidity of this piece of furniture, which looks as though it was built to torture generation after generation of gossips, through the intervening stages, to the satisfying amplitude of the eighteenth century "cabriolet" and to the luxurious and coquettish "Duchesse," in very proper establishments, always accompanied by a "couver-



THE OLD "CAQUETOIRE." THE MODERN "HALL CHAIR."

ried" of some rich stuff, which, however, could be thrown off in the presence of intimates. It might be shown, if space permitted, that at all times some little concession was made to the weakness of the flesh, and that a distinction was drawn between furniture which was mainly intended for show and that which was for every-day use. Thus the fifteenth century had its chairs "of commodity," from which were developed our modern chairs of the sort like that in which Voltaire died. And, per contra, the century which invented the "Duchesse" had its fauteuils "à façade" upholstered and decorated, but only in front, and destined to remain in place against the wall as part of the permanent decoration of the room. Even in the present utilitarian age, we still keep up the



CANAPÉ IN LOUIS QUINZE STYLE, COVERED WITH AUBUSSON TAPESTRY.

distinction, and place in our halls chairs copied from the rigid but decorative old caquetoires, and in our drawing-rooms chairs like the one of Louis XVI., illustrated at the beginning of this article—hardly more than a tabouret or stool, with a back which must not be leaned against.

But we are here concerned only with chairs that may be equally useful and ornamental. For the first purpose



"CABRIOLET," COVERED WITH TAPESTRY.

it is necessary that care should be taken to make its height, the superficies of the seat, and the degree of inclination of the back proportioned to one another and to the size of the person who is to occupy it. The two former dimensions being easily settled in accordance with the considerations already put forth, the last may be determined from them, though it will vary in special cases. It may be stated as an invariable rule that if a line be drawn, on the floor, from the rear legs of the chair, to meet a perpendicular let fall from the top of the back, such line should not be more than half the distance of the front from the rear legs. If this measurement is exceeded, the chair will at all times look unstable, and, when occupied, will very likely be so. Again, if the legs be straight, they must be held together by rungs to allow of so great an inclination of the back. But the rear legs may be held at such an angle that the back may be inclined as much as stated, and yet the perpendicular from it fall within a very short distance of the feet. This is a safe construction, though no rungs

be used. The presence of arms to a chair tends to consolidate it, and where they are not used the inclination of the back should be less. These remarks are fairly well illustrated by the little Louis XVI. chair, already referred to, which, though in general rather a weak model, has but a slight inclination of the back, counterbalanced by the thrust of the projecting rear legs.

To show in detail how these rules may be applied, let us take an arm-chair like either of the examples at the foot of this page, for instance, of a style especially adapted for parlor or drawing-room—that of the period of Louis XIV. or Louis XV. It has a commodious seat, straight and strong legs, a back slightly inclined, upholstered arms and consoles or supports for the same curving backward to be out of the way of the dress of the person seated in it. Admitting that the height of the seat and the inclination of the back should either be made to suit some particular person or be accommodated to the average requirements of a person of the sex for which it is destined, all the other measurements should follow from these so as to secure pleasing proportions and contribute to the comfort of the occupant. Ordinarily the height of the seat will be found to be a little less than one-fourth the entire height of the person, and an allowance of two or three inches must be made for the cushion, even when borne down by the weight of the sitter. From the seat to the shoulders is a little more than equal to half the entire height, so that the most prominent part of the upholstery of the back



LOUIS SEIZE "TABOURET."

of the chair should be just about as far again from the ground as the top of the seat cushion is when the chair is unoccupied. As the back is carried above that point to afford on occasion a rest for the head, and makes a divergence of perhaps three to five inches from the vertical, its frame must be considerably taller than that of the body of the chair. The depth of the latter will

equal the height from seat to shoulder, or, if the back is assumed to be straight, will equal its entire height. This indicates that the height usually given to the back above the shoulders is to be equal to the measurement which tells how much the back departs from the perpendicular. In other words, it will be three to five inches,



LOUIS SEIZE CHAIR COVERED WITH TAPESTRY.

the ornamental finish of the woodwork not to be reckoned. The arms in our examples are rather high. They should be from the seat only half the height of the latter from the ground. The eighteenth century "cabriolet" offers a better model in that respect, and the wooden "caquetoire" is also more nearly correct. The distance of the arms from the ground laid off on the seat will give the position of the front legs beyond which the frame of the seat projects in an easy curve. It is safe to say that any chair that conforms to the above proportions will be found fairly comfortable by any person of normal build, while it will at the same time be both stable and elegant. To the chair illustrated in this column, no important exception can be taken; but both it and the arm-chairs given below might be improved slightly by increasing the pitch of the back and strengthening the frame, to compensate for that, by giving a little thrust to the rear legs, which, in these last named examples, are quite straight.

[To be continued.]



ARM-CHAIRS OF THE PERIODS OF LOUIS XIV. AND LOUIS XV. IN THE DOUBLE COLLECTION.

A PHILISTINE OPINION ABOUT "OLD CHINA."

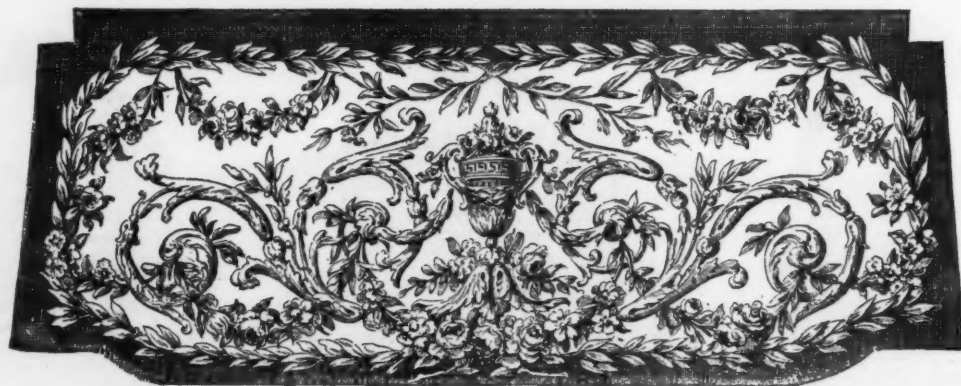
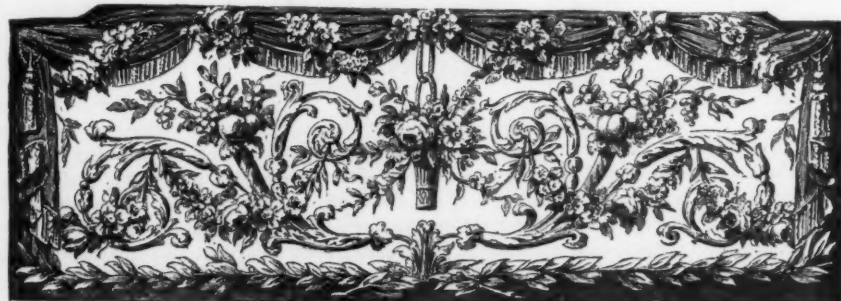
Now that the old china mania has reached an unprecedented height, it may not be inopportune to inquire dispassionately into its peculiarities and anomalies. It seems at first sight impossible that the disposal of a few bits of glazed, painted and burnt clay could call forth more enthusiasm among a select number of the



ARM-CHAIR IN TAPESTRY. PERIOD OF LOUIS XIV.

community than the sale of some of the most inimitable works of the old masters. But such is almost daily the case. We have heard of late so much about "purity of design," "delicacy of color," "wonderful effects on the opaque" and "chasteness of finish," that it requires almost an intellectual effort, or rather a dose of moral courage, to dare to investigate the matter, and boldly to proclaim it to be a parrot-like repetition, and a mask to disguise entire ignorance on the subject; for such we consider it to be. Although we have seen most of the celebrated china collections in Europe, and from a certain curiosity made ourselves tolerably familiar with their various peculiarities, we do not intend to argue with the high-art collectors on the only subject to which they devote any attention—viz., the intimate knowledge and appreciation of the different marks, the unfailing signs and indications whereby to tell Marcolini figures from the Dresden of to-day, Old Sèvres from New, New Wedgwood from Old, and Old Derby productions from the shilling toy figures commonly sold at fairs or about the purlieus of Newport market. We do not intend to discuss the relative merits of the wonderful mosaic (or, as some have it, "pâte-sur-pâte") of the renowned Henri Deux ware and the clever imitations of Messrs. Minton and Messrs. Moore Brothers. Neither is it our intention to enter into a disquisition on the history of decorative china-ware as such, but rather to draw some suggestive deductions from a few well-known facts. We hear of the delicate blue of Old Wedgwood, the wonderful old "bleu royal" of Sèvres and Dresden, besides many other precious secrets, all lost in a sordid money-making age, and only to be secured now by staking half a fortune in the acquisition of an old defective vase or a broken teapot. Take, again, those wonderful Old Dresden figures,

of which a broken one will fetch £100, while £3 will buy a perfect new one, modelled in the self-same mould, or in an exact copy of the one used a century ago. But then the old one has a little blue star marked above the crossed swords. To go no further in citing examples, what does it all amount to? Are these things bona fide works of art? We think not; and we will endeavor to prove our assertion. Surely the task of all reproductive art is, as it were, to "hold the mirror up to nature," and, if possible, by combining a certain thought, view or impression, either our own or borrowed, to create something that shall be beautiful or true, or both. Let us take the class of china-ware last mentioned—moulded figures and groups—and examine how far they fulfil the above requirements. What must be the first condition in estimating the artistic value of a reproduction of the human form? Certainly the truth and exactitude of outline. Is a clay-like china, that shrinks unequally in firing, likely to attain that end? We have hardly ever seen a china figure or group that was not crude and imperfect, either from defects in the mould or from the impossibility of the compound adapting itself to the minute intricacies of the human form. As for colored figures, which have to pass through repeated fires instead of one, the attempt to gain anything like a true outline results in unmitigated failure. Of the artistic value of the coloring itself we can judge by remembering that the price of Dresden figures has hardly varied at the factory for a century, and consequently that they must have been the work of mere artisans, as anybody by visiting Meissen can convince himself is still the case. Of the decoration of china with flowers and Watteau subjects, almost the same may be said as regards the impossibility of attaining any really valuable artistic result; for firing produces the same disastrous effect on color as it does on outline. All colors "draw," "run" and change to a degree beyond the control of the decorator; therefore, really truthful tints of figures or flowers can never be attained for certain. Bearing all this in mind, is it to be wondered at that few men of any artistic eminence have ever occupied themselves with what is at best mere ornamental decoration, or have condescended to work on materials so eminently antagonistic to the first conditions of the reproductive arts? Of course, we shall be told that the Old Sèvres medallions are all beautifully executed, and are examples



SOFA SEAT AND BACK IN AUBUSSON TAPESTRY. AFTER BRAQUENIÉ.

of the most exquisite coloring. We maintain that they are no better than could be manufactured to-day with an equal expenditure of labor and money. That this should be denied or ignored at a time when ornamental manufactures, both English and foreign, produce so much that is really tasteful, is, indeed, nothing short of marvellous. [We copy this article, without comment, from The (London) Pottery Gazette.—ED. A. A.]

HISTORIC FRENCH STYLES.

II.—LOUIS XIV.

THE first half of the reign of Louis XIV. witnessed, in France, an enormous increase in the number of edifices yearly constructed, whether for public or for private use, and a serious and definite change of taste in their



ARM-CHAIR IN BROCADE. PERIOD OF LOUIS XIV.

ornamentation. "Le Roi Soleil" himself led in the craze for building and for laying out great artificial parks and gardens, and his taste for "le magnifique," for big-wigs, crowded pilasters and gilding soon became universal. With reckless egotism, he destroyed what he could not understand, and gave orders to his architects in much the same fashion as to his generals and his ministers. The principal work of his reign was the

palace of Versailles, from which and from the Louvre most of the illustrations for the present article have been taken.

The arm-chair in the centre of the group on the page which faces this, however, comes from the gorgeous castle of Maisons-sur-Seine, where it made part of the furniture of the room known as the king's room, because of Louis XIV. having condescended to sleep in it for a night. It is an excellent example of the furniture of his age, which, we may add, was more really satisfactory than its architecture. Like most French furniture of the period, it is of carved and gilt wood, covered with a Gobelin tapestry representing a fable of La Fontaine in colors at once brilliant and harmonious. The remaining pieces are of a later period, but will serve to give an idea of the development of the style which would not be so easily obtainable from more important works

only. The chairs with oval backs match the sofa published in The Art Amateur in September, 1888, which is another reason for including them. They are, also, in tapestry of the Gobelin factory, but after the designs of Boucher. It may be interesting to compare the decoration of this beautiful fabric with that of the rival tapestry of Aubusson, illustrated on this page, from a sofa seat and back, after Braquenié.

Versailles under Henri IV. and Louis XIII. was a simple hamlet, surrounded by fields of corn, woods and marshes, until the latter king, in 1624, ordered the construction of a chateau which he made use of principally for a hunting lodge. This chateau was in brick with stone trimmings, and was square, with pavilions at the four angles. Its court-yard, in marble, had a portico with gates in wrought iron, gilded, and was ornamented with two lanterns and with two fountains in gilt bronze. The fore-court was surrounded by stables and offices, and two lodges, with a grille between, formed the entrance, preceded by a large open space, which became, later, the place Royale. Louis XIV. soon found this chateau insufficient. His first architect, Levan, acting under his directions, completely surrounded it with new buildings, which were finished in 1671, and, in their turn, found to be too modest. Mansard was next engaged, and added two new pavilions and the magnificent Gallery of Mirrors. The work occupied for years, at forced labor, an army of 25,000 to 30,000 men and 6000 horses; and, though nothing was paid for their time and services, it cost about one hundred million dollars. A good deal of that part of the interior which especially concerns us—the Grand and Lesser Apartments of the King—has been altered or modified under succeeding reigns; but much remains, and we have full descriptions of what has been changed; so that it is possible to present our readers with a tolerably complete picture of the principal example of a style of decoration which was nothing if not magnificent.

At the present day one enters the Grand Apartments by the Salon of Hercules, decorated under Louis XV. with circumstances which may be recounted here, as they tend, with the facts above cited, to show how little likely it is that such pompous decorations will ever again be attempted.

The ceiling from which this Salon of Hercules was named represents the apotheosis of the demi-god. It was painted by Lemoine, who, at first full of his idea, went on finishing his work as if it were an easel picture, and, though painting "in place," did not take the precaution, until it was nearly completed, of having the scaffolding removed so that he might judge of the effect. When he did so, he found to his chagrin that the projections of the cornice cut into his composition in an unexpected manner. It was necessary to change the main lines, and, consequently, to repaint the entire ceiling. The second time he worked in a broader manner, but made an admirable picture for which he was highly complimented by the Queen, and was paid, by order of the King, the sum of 10,000 livres. This being his Majesty's estimate of the value of the work, it was useless for Lemoine to look for more; but, unhappily, it had cost him 29,000 livres, of which 24,000 went for the ultramarine used in the sky, and the unlucky artist was ruined, lost his senses and committed suicide. No doubt, his death was regretted; but there can be no big-wig decorations without forced labor and such incidents as this.

The salons of Abundance, of Venus, of Diana, of Mars, of Mercury and of Apollo, with the salons of War and of Peace, connected by the Gallery of Mirrors, formed the Grand Apartments under Louis XIV. All are named from the paintings with which their ceilings are decorated. We need not describe them in detail, but will merely glance at some of the more remarkable of their contents.

The bedchamber was that of Mercury, and was hung with crimson velvet, garnished with broad galloons of gold. The drapery of the bed, the fauteuils, the tabourets, the portières and screens were of the same stuff similarly garnished. The canopy of the bed was wrought in gold thread in relief, and the posts supporting it were surmounted by four globes in white and orange with aigrettes of white ostrich feathers. A balustrade of

silver, two and a half feet high, on which were placed eight silver candelabra, railed off the bed. The rest of the chamber contained three tables, one pentagonal, one square and one triangular, serving for games of cards.

The Salon of Apollo was the throne-room. The throne was of silver, bearing a statue of Apollo on the back and figures of Justice and Force on the arms. A Persian carpet wrought with gold covered the sort of dais on which it stood. The Gallery of Mirrors is so called from the mirrors which cover the back and sides of the seventeen recesses placed opposite its windows. The vault, divided into thirty compartments, eight large and twenty-two smaller, was painted by Lebrun. These paintings represent, in allegorical form, the principal events of the reign from 1661 to 1678; but their meaning is often difficult to seize. The King himself could not understand some of these paintings in which a river-god and an Icarus-like figure symbolize the passage of the Rhine and the subjugation of Holland, and the King as Jupiter brandishing a thunderbolt among the clouds is

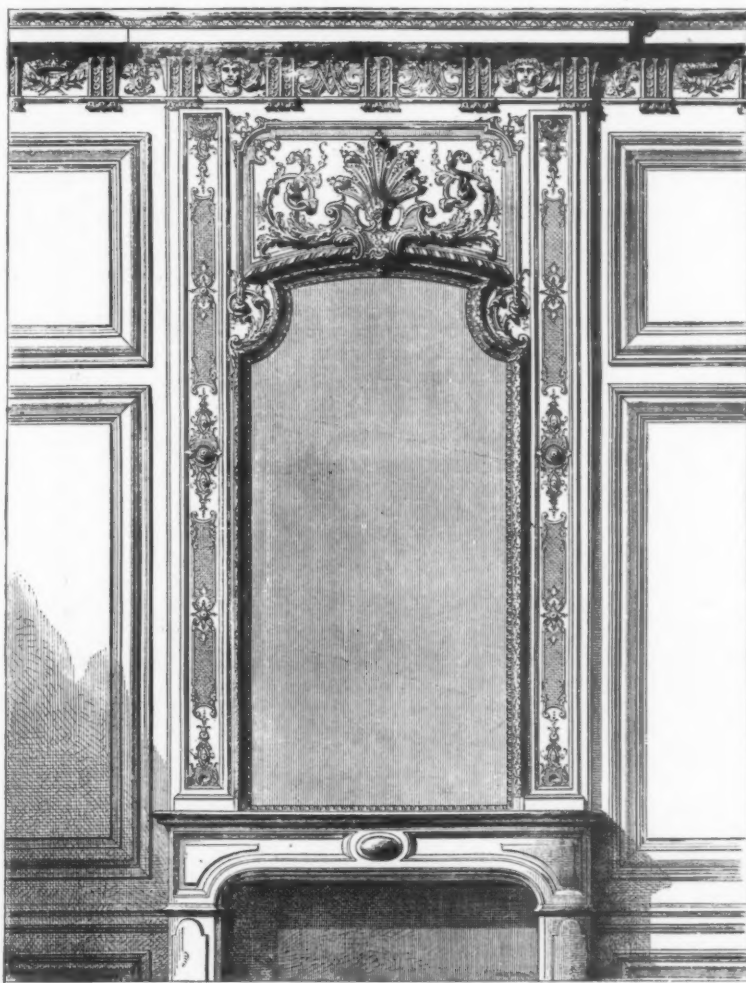
twelve fleurs-de-lis in diamonds, and bearing a sun in gold and diamonds, which opened to display a portrait of his Majesty. Two golden lions crouched, one at each side, under a sunflower and a branch of pomegranate, and held their mouths open to serve, one as an ink-bottle, the other to hold powder for use instead of blotting-paper. We must not forget the Cabinet of Peruques, which was, one might say, the holy of holies of this temple which Louis XIV. had erected to himself. Here were kept, ranged in order and under the charge of a special officer, the numerous wigs of all forms and sizes from among which the King chose the five or six which he wore each day, varying them according to the occasion.

Mr. Oliver B. Bunce, whose delightful little book* we have several times quoted before now, describes the impression made by such over-decorated yet comfortless apartments; he refers to a later period, but most of the faults which he specifies are those of the time and the style which we are examining:

"What really dreadful rooms were those great French salons of the last century! The waxed empty floors, the huge mirrors with their great rococo frames, the excessively decorated walls, the gilded, spindle-legged chairs and tables, made up a picture without a feature to charm an instructed taste. And, strangely enough, these salons were not well suited for their special purpose, for they were not furnished or decorated with any sense of the superbly dressed men and women that walked and gossiped, danced and flirted within them. The gilding and the high colors and the rococo decoration were repeated in spirit in the silks and satins of the human figures, instead of the walls being made backgrounds, against which these splendid toilettes could be felicitously contrasted. . . . I have no taste whatever for marble halls; and if, by some amazing chance, fate should transport me to a palace, it would go hard but I should find a way to enclose a corner somewhere full of that sweet repose that I have striven to secure for the humble domicile I call my own."

The eighteenth century, it will be seen, is charged in the above with the sins of the seventeenth, which it should hardly be required to suppress entirely. As a matter of fact, it is to the credit of Louis XV., and after him of Marie Antoinette, that they felt the very same distaste for grand salons, and the same liking (in their degree) for simpler and more homelike surroundings. But to this we must return in our next article. Let us add now that all was not without merit in the interior decoration of the time of Louis XIV. The great talents which were abused by that ambitious and vain-glorious monarch succeeded, nevertheless, in producing many admirable things. One cannot but recognize the grace of many of the details in these great rooms and galleries. Take, for example, these beautiful arabesques of Bérain's from the Gallery of Apollo, in the Louvre. They are on gold grounds, the architectural details in Sienna, the other portions in white, Prussian blue and green. The reader will also remember the Louis XIV. mantel and door which we gave in a recent number; nothing could be in better taste, more dignified or more graceful. The elevation of a mantel and wall panelling of the close of the period, on this page, is less severe, still moderate and well balanced. The very formality of the style, in these less pompous examples, fits it well for use in apartments of reception, for drawing-rooms and parlors in which some state is put on. But it cannot be simplified beyond a certain point without becoming so disagreeably cold and bare that even the magnificent draperies of the time, as we see them in the background of many an old engraving, cannot reconcile us to the idea of adopting the style for rooms which we wish to appear homelike, simple and comfortable.

* "My Home: An Ideal." D. Appleton & Co.



MANTEL AND WALL PANELLING OF THE CLOSE OF THE LOUIS XIV. PERIOD.

supposed to represent the taking of the citadel of Gand. The furniture of this gallery was originally of the most costly description. Tables, candelabra, girandoles, vases, tubs for orange-trees, were all of massive silver. Seventeen great chandeliers of silver depended from the ceiling. The window curtains were of white damask, stitched with gold; the furniture upholstered in green velvet, fringed with gold; tables of bronze and alabaster supported vases of porphyry. This silver work, made after Lebrun's designs, was all melted down in 1689 to supply the mint.

The little apartments, those which the King really occupied, comprised, among other rooms, the Cabinet of Medals; the Little Gallery, transformed by Louis XV. into three salons, in one of which Mme. de Pompadour established a theatre; the Billiard Room; the Council Room and the Bedchamber. The Cabinet of Medals held the King's collection of gems and curiosities, among which was the ship of gold which held his dinner service. Among the treasures of the Council Room must be mentioned the King's inkstand, of silver gilt, with a blue enamelled globe in the centre, decorated with

ble things. One cannot but recognize the grace of many of the details in these great rooms and galleries. Take, for example, these beautiful arabesques of Bérain's from the Gallery of Apollo, in the Louvre. They are on gold grounds, the architectural details in Sienna, the other portions in white, Prussian blue and green. The reader will also remember the Louis XIV. mantel and door which we gave in a recent number; nothing could be in better taste, more dignified or more graceful. The elevation of a mantel and wall panelling of the close of the period, on this page, is less severe, still moderate and well balanced. The very formality of the style, in these less pompous examples, fits it well for use in apartments of reception, for drawing-rooms and parlors in which some state is put on. But it cannot be simplified beyond a certain point without becoming so disagreeably cold and bare that even the magnificent draperies of the time, as we see them in the background of many an old engraving, cannot reconcile us to the idea of adopting the style for rooms which we wish to appear homelike, simple and comfortable.

SCREEN PAINTING.

THE amateur's attempt to paint a set of screen panels often results in dismal failure, either on account of unfortunate choice of subject or from the manner of carrying it out. If the actual design be inartistic, faulty in construction or in any way inharmonious, no amount of ability displayed in drawing, coloring or technique can compensate for these radical defects; and such a screen, if not consigned to oblivion at once when finished, as it inevitably will be by a person of taste, must remain an eyesore to all beholders.

The first thing to be considered is the material to be used. The choice must greatly depend on the ultimate surroundings of the screen and the kind of mounting intended for it. These points must also influence a decision as to the style of design. A dining-room screen, for instance, would call for very different treatment from one destined for a parlor upholstered in delicate colors.

If the amateur be ambitious and clever enough to make his own design, his chief danger lies in the probability that, from want of sufficient practice, he will be unable to judge from his sketch—if he takes the trouble to make one—the effect it will produce when enlarged and finished. Too often the first panel is begun with only a vague idea as to what is to follow. This must always be fatal to success. Ascertain the exact sight size of the panels, then reduce the size by scale to any dimensions you please on a piece of drawing paper, placing the number of panels required side by side, whether the design is to be continuous throughout or detached. You are now in a position to make your sketch at least consecutive and flowing instead of forcing the lines to fit, which when done is always more or less obvious even to an uneducated eye. Do not hesitate to rub out and alter any number of times until you feel sure you can do no better in mere outline. Next, it will be time well spent and save much afterthought and worry if you just wash in, in water-color, a scheme of color. This will aid you in getting a fair idea of the general appearance of the finished work, and may suggest improvements of great value while there is yet time to make them. At all events, you will be able at once to judge if the results will be in accord with your intentions.

When your mind is made up and your sketch is complete enough to work from, do not allow yourself to

deviate from it to any appreciable degree; you would find such a course very confusing as well as imprudent.

A few words about realistic designing may here be acceptable. Let us suppose that flowers or fruit are in requisition. The best method to insure success is to make in the first place careful studies from nature, noting well the manner of growth and the peculiar characteristics of each particular plant. Do not, while making these sketches, trouble at all about any design for which you may intend to utilize them; it is better to

not be abused, or you will run the risk of bordering on the grotesque. Where the growth happens to be luxuriant, it is sometimes more difficult to know what to leave out than what to put in. Some people have an innate sense of the fitness of lines, and to these, even when this sense has lacked careful training to develop it, harmonious designing is comparatively easy. The feeling is perceptible in many who never handle pencil or brush at all; it is displayed in the disposition of furniture, in the arrangement of flowers or bric-à-brac, even in the choice of wearing apparel.

If your design be continuous, take care to sustain the interest throughout all the panels, and concentrate it as much as possible; just as you would in a picture. It is on account of the divided interest that screens with a separate subject for each panel can never be really interesting, especially when figure painting is introduced. We have seen screens with a figure in each panel looking for all the world like a row of family portraits representing successive generations, for not even the same period in dress had been followed.

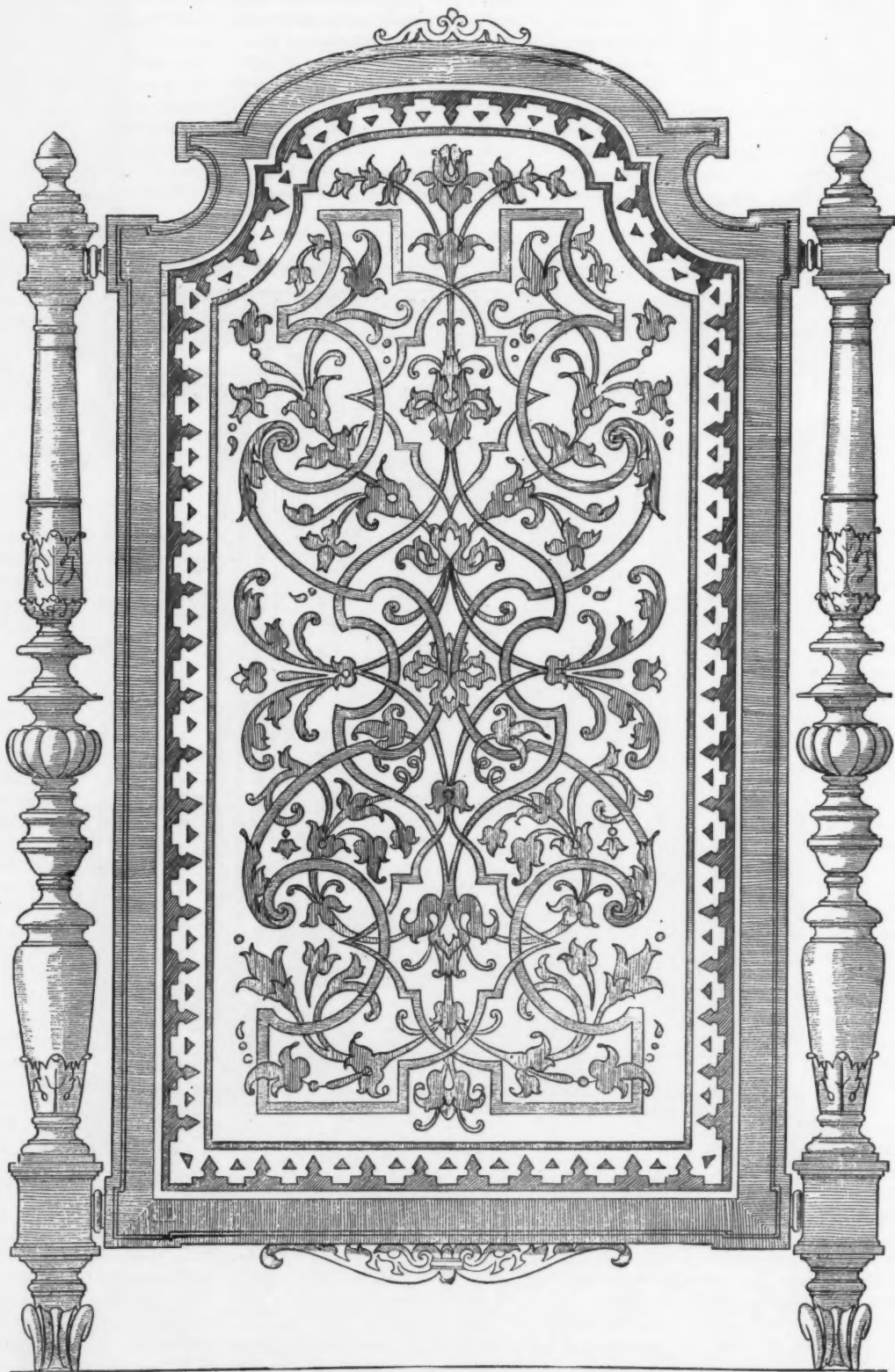
Again, when, as is frequently the case, figures are chosen hap-hazard, they look as though intended merely to represent different nationalities, and when, to crown all, the figures vary in size as well as style, the result is truly startling.

In any case, when the screen is more than twofold, a figure in each panel is a great mistake, unless the subject as a whole demands it, as, for instance, in representing "The Seasons." There are plenty of good engravings of figure subjects, that, with a little clever adaptation, would make most interesting and beautiful screens, affording as much pleasure to contemplate as any other kind of picture that tells its own tale.

When your design and scheme of color are complete and thoroughly satisfactory, you may go boldly to work with every prospect of success. If you are painting in

oils on ordinary canvas, we would advise the use of canvas with a very coarse grain; a good rough tooth to work upon greatly helps effect, as anything like high finish for decorative work is certainly, to say the least, not an advantage. The canvas should also be well primed to prevent the colors sinking in. If the subject is composed of flowers or fruit, it will be a great saving of time to put in the background, first of all taking care not to load the color on thickly, for by so doing you clog up the texture of the cloth. In laying on this prelimi-

Although in the matter of adapting for realistic design certain artistic license is allowable, this license must



FIREPLACE SCREEN. DESIGN FOR PAINTING OR EMBROIDERY. BY E. GIRAUDAT.

nary coat, thin the paint with a little turpentine mixed with a few drops of copal varnish; this will dry quickly and prevent the color from drying dull. All the panels should be done at one sitting to insure uniformity. When this first painting is dry, proceed to sketch in the whole of your design; do this with a piece of charcoal as lightly as possible.

In painting the flowers or fruit, as the case may be, endeavor to finish up as you proceed; keep the light and shade broad, paint the shadows thinly and load on the lights; bear always in mind that your object is to obtain with as little work as may be the greatest possible effect. Try to put in every stroke of your brush with intention, so that you may not have to paint in and out; if you do your colors will become muddy, or, at any rate, you will be unable to preserve the fresh crispness invaluable in decorative work of all kinds.

When the entire screen is finished, it is sure to need touching up in places; this group must be brought into greater prominence; that, made to recede, and so on until perfect harmony is obtained.

Should tapestry painting be your choice in preference to oils, you will find it essentially suited to the purpose; the rich depths of color obtainable, the soft blending of tints and the great durability of the material are all in its favor. We are speaking, of course, of the kind of tapestry painting that can be rendered indelible by means of the action of steam properly applied. This kind can only be painted on wool canvas with dyes specially prepared for fixing. This branch of art is very fascinating and well adapted for amateurs. There is no disagreeable smell as with oils; it is very clean work, and for figure painting there is no method whereby you can obtain so high a degree of finish in effect compared with the amount of time and labor bestowed on the actual painting. Tapestry painting is certainly not difficult, more especially to those who can paint in water-colors; but in any case a very few practical lessons will put you in perfect possession of the manner of manipulating the dyes and practice will do the rest.

In addition to oil painting on canvas and the use of tapestry dyes, many other ways of painting screens may be employed. There are a number of textile fabrics that make an excellent foundation for painting on. Art satin, dyed in many beautiful shades, Bolton sheeting and flax velours are among them; on the latter lustra colors combined with oil-painting give a beautiful effect.

Lincrusta—especially lacquered lincrusta which presents the appearance of gilt leather—is also very effective, and it takes but little time to decorate it. We once saw a dado painted on this material for a parlor; the effect was charming. The dado was divided up into panels with stripes of wood between and stencilled with a suitable design. Each panel was thirty-six inches high

and the width of the lincrusta was about nineteen inches. The entire scheme of design consisted in the representation of outdoor flowers, fruit blossoms and fruits in their respective seasons; birds and butterflies in great variety were introduced, and the different colorings were so skillfully arranged that their juxtaposition served only to heighten and enhance their beauty. The treatment of the design was realistic and decidedly Japanese in its graceful simplicity. The dado was finished off at the top with a carved rail decorated to accord with the stencilled styles of wood. This rail formed a narrow shelf on which were ranged plaques and various articles of bric-à-brac. The walls were quiet in tone and sur-



EBONY SCREEN WITH PANEL OF FRENCH RIBBON EMBROIDERY, BY CH. EDMONDS.

mounted with a narrow frieze to match the rail. The furniture was arranged so as to hide the dado as little as was consistent with good taste, and, altogether, the ensemble was extremely pleasing and harmonious. I may add for the encouragement of the reader that the scheme was devised and carried out by a clever amateur, who, in consequence, became the envy of all her friends with like tastes but less ability. Possibly the secret of her success lay in the fact that she did not attempt too much. True, she took nature for her model, but the treatment adopted throughout was broad and simple, while particular attention was paid to correctness of drawing.

EMMA HAYWOOD.

The Needle.

EMBROIDERED SCREENS.

THE design for the single fireplace screen given on the opposite page is just suited for the very newest style of rich embroidery. The ground should be of cream-colored "art satin;" tint the design with two shades of olive green; then with several shades of rope silk, varying from pale straw-color running through the yellows down to golden brown, embroider the whole design in different kinds of point-lace stitches, some parts being very open. The main parts, that, as it were, support the design, must be much more solid. Wherever anything like a circle is introduced, crochet the silk over a metal ring of a size to fit the position it is to occupy, then sew the ring so covered firmly in its place with fine sewing silk. This method enriches the work to an amazing degree, and is quickly done. These rings, obtainable in many sizes, can be substituted with good effect for the little triangles ornamenting the border. The lines on either side of the border should be of Japanese gold cord put on in the way already described. The space between the border and the frame should be of olive green plush.

If preferred, the design can be executed in lustra colors on moleskin, velvet or plush, but this style, though effective, is somewhat out of date.

The design for a single panel screen on this page is of exactly the kind required for the French ribbon embroidery which is at present somewhat of a novelty in this country. Exquisite specimens of this charming work are to be seen at the Decorative Art Society's rooms, where they may be studied with advantage by any one about to undertake this kind of embroidery. The materials needed are French embroidery ribbon (sometimes called China ribbon) in two or three widths, in plain colors, and also shaded—this shading helps greatly the general effect of the coloring. Fine sewing silk matching the ribbons will also be needed, and it will be necessary to have some embroidery silks to be used for parts of the design not suited for the use of ribbon.

The ribbon should be kept entirely on the front of the work, which gives it a raised appearance. For roses and double flowers the raised effect is further increased by sewing the ribbon in loops, following the outlines of the leaves, and crowding the loops together as closely as possible so that they form a compact mass. For single flowers and leaves, such as pansies and forget-me-nots, the ribbon is laid flat over the form of the leaf, secured at the extremity of the leaf with sewing silk and brought back to the centre so that the ribbon is doubled. The centres of the flowers are made with raised knots in embroidery silks. The floating ribbons are put in

with Kensington stitch in solid embroidery, as are also the scrolls and conventional parts of the design. The stems are executed in tambour stitch. In the present instance, it is recommended to shade the scrolls in rich golden tints and the floating ribbon in pale blue on a white or cream-colored art satin. The more colors and variety that can be introduced into the flowers and foliage the better, and there is scope here for individual taste and judgment.

This kind of work must not be confounded with the old French ribbon embroidery, examples of which were given in the April number of *The Art Amateur*, although with a little ingenuity and a knowledge of the modern style of treatment, those designs might be utilized, especially by the introduction of a group or a basket of flowers in place of the centre ornaments.

BIBLE-MARKERS.

THE sacred monogram shown on one of the two designs by Mrs. Rhodes in the supplement this month is intended for working upon a broad blue—almost a purple—silk ribbon. Although given as a suggestion for a Bible marker, it may very well be enlarged and used for other purposes, as, for instance, the centre of a pulpit hanging, or for decorations intended for panels at Christmas, Easter or Harvest festivals. The treatment I propose is a mixture of appliqué and embroidery. Let the letter H be cut out in white cloth or velveteen, the S in red velvet and the I in cloth-of-gold if it can be had; if not, in rich gold-colored silk. They should then be placed in position on a piece of fine backing firmly framed. We should perhaps say that the materials should be backed, as so often previously described, by pasting upon very fine cotton backing before they are marked and cut out. This will keep them flat and prevent them from curling at the edges.

In placing, let the letters intertwine, as shown in the drawing. The S will need to be drawn through the I to begin with, and the H can then be placed, the only difficulty being in the centre, and this can easily be avoided by cutting the narrow portions just where they will come under the broad portion of the central letter. The work could quite well be done upon the silk of the marker without transferring; but in this case double the quantity of ribbon will be needed, as the marker must then be made double, so as to hide the stitches at the back.

When the monogram is placed—if it is direct onto the silk, this must previously have been fastened onto a framed backing—it must be sewn down, all along the edges, with small over-sewing stitches, for which it will be best to use cotton, as it does not slip as silk does. The white velvet must be merely outlined with gold cord, very fine, or thread may be used; but if Japanese, care must be taken that it does not unwrap and form a ragged-looking edge.

The letter S, which has been cut out in a rich red velvet, must also be outlined with gold, and this must be carried on to form the stalk of the vine in the ornament. The vine leaves must be worked in greenish shades of gold silk or green silks toning very distinctly into gold, and with a tawny reddish bronze toward the edges. The grapes and the veins on the leaves must be worked in fine gold thread, the former by sewing the thread round in a spiral circle. The dots along the edge of the letter must be worked in satin stitch in pale pink silk, taking care that the dots graduate in size as they are marked on the design. The detached ornaments at the ends of the H should be worked in with gold-colored silk and shaded a little toward the edge of the letter. The I, being the most important letter of the monogram, should be more elaborately worked, so as to bring it into distinct prominence.

If it is of cloth-of-gold, it will be sufficient to outline it with red silk cord and work tiny French knots over it with red silk. If, however, it is only in gold-colored silk, it must be outlined with gold cord and gold threads laid across it, stitched over with red to give greater richness. These layings should, in fact, be done first, and the outline put on last of all.

The other monogram may be treated in the same manner, the omega being appliqué of gold-colored silk, with layings of fine gold thread and an outline of gold and red. The alpha must then be cut out in red velvet edged with gold cord, and the enrichments worked in with pink in satin stitch.

The ears of barley, which form the ornament, must be finely worked in feather stitch, and stem in shades of

gold-colored silk, very fine gold thread being used for the spikes. It will probably look best to outline the ears, bringing the gold thread up on the outside to form these.

In making up the markers, by good lights the designs should be twice worked and applied on each side, so that whichever way the ribbons turn they will look right. If this is not done, they must be double and stitched together at the end where the embroidery comes. The best markers are made quite plain, a length of ribbon long enough to lay in the book showing four or five inches at each end; the ends should be trimmed with gold fringe. Some, however, prefer a made marker to keep two places; but they are not satisfactory in use. There should, of course, be two markers for the Bible, for the first and second lesson.

L. HIGGIN.

Treatment of Designs.

"SUNSET IN THE VILLAGE." (COLORED SUPPLEMENT, NO. 1.)

BEFORE attempting to copy this characteristic painting by Mr. Bruce Crane, the student should study it awhile from a proper distance. Hold it off, using the half-closed hand as a telescope for one eye, and closing the other eye to get the proper focus.

Select a medium-grained canvas of good quality. It is a mistake ever to paint on cheap canvas, for the colors are pretty sure to sink in to such a degree that no matter how clever the picture nothing will save it from failure.

Make a careful drawing in pencil or water-color. If the latter be used, mix a little ox-gall with the water to obviate the difficulty of making the color adhere to the primed ground. Do not trouble to draw the figure at first. It must be put on last of all with the brush. Indicate clearly the masses of trees, the roadway and pool in the foreground. Be particular to secure correctly and clearly the outlines of the cottages and village church. Begin painting by putting in the sky. The sky palette should be simple, and while few colors are used let there be as many gradations of those colors as possible. Paint the sky in at once if possible. Set the palette for this with cobalt, yellow ochre, scarlet vermilion, cadmium, raw umber, pale lemon yellow and white. Lay in first the greenish blue, with an admixture of cobalt, yellow ochre and white; then paint in the other tints broadly as you see them, not blending them too much in the first instance or they will assuredly become muddy. For the gray tint near the horizon to the left, mix cobalt, scarlet vermilion and white, with, perhaps, a touch of raw umber. A good warm gray for the far distance can be made with light red, cobalt, ivory black and flake white. A little raw umber may be introduced in parts and the proportions of the mixture varied in making out the different buildings.

French blue, yellow ochre and white, subdued with a little light red, will give a good color for the foliage, it being made grayer by adding more of the red and white and less of the yellow in the far distance. Paint the roadway with Indian red, ivory black and white, using less red as it recedes from view, and adding a very little burnt Sienna right in the foreground. The pool requires to be indicated with the sky colors which it reflects; only they must be slightly modified.

In beginning the foreground, lay in a foundation with Prussian or Antwerp blue and burnt Sienna, substituting yellow ochre for the burnt Sienna as the ground recedes. Into this foundation paint with emerald green, raw Sienna and white, with touches here and there of pure raw Sienna and burnt Sienna. If, when about to retouch and work up the details, you find the general tone too cold, glaze with raw Sienna; if too warm, scumble a little cobalt over the previous painting and work into that with the tints previously used modelling here and there until the required degree of finish is obtained with the colors already on your palette.

Indicate the figure with raw umber, ivory black and white. Mark out the fence with black and white warmed with a little light red. Put in the sparks of light in the windows with light orange cadmium. Should you allow the picture to become dry before finishing, pass over it first a dampened cloth or sponge; then wipe it dry and rub into it a very little poppy or linseed oil. This process causes the after painting to unite with the first. Any excess of oil must be removed with a piece of soft silk or linen.

Paint with hog-hair brushes wherever possible; they give a freer touch. Occasionally sable brushes must be used for the finer parts.

With regard to medium, it is well to do without any as much as possible. However, it is requisite to have some at hand in case of need. That known as "Roberson's medium," ready prepared in tubes, is an excellent vehicle, but many good artists prefer a mixture of equal parts of copal varnish, turpentine and prepared linseed oil, which is found to be a good drier, besides keeping the colors brilliant.

On no account fall into the error of varnishing your picture soon after it is finished. At least from eight to twelve months should elapse. Then use only the best mastic varnish.

CHINA DECORATION. (COLORED SUPPLEMENT, NO. 2.)

BEGIN by copying carefully the figures with a hard lead-pencil on fine white china. The general tone of the ground should be put in first; for this use a very thin wash of apple green, or any other of the light greens which will give the proper tone. The leaves are painted with the same color, but of a darker tone, and are shaded and outlined with sepia. The gild-

ing may be replaced by sepia if preferred, although the effect with the gold will be far more effective. The gold tracery should be very carefully put on; use for this a very small pointed brush. Some persons prefer to have the gilding done by the professional workers who attend to firing the china.

MORNING-GLORIES.

SUCH outline studies as that of morning-glories given in the supplement pages are very useful, as they are applicable in many ways. This one, for instance, any one with even a slight knowledge of painting would utilize for china painting. The shading would be very simple; it suggests itself by the position and markings of each flower. For outline embroidery this kind of design is admirable, especially with the addition of flat tinting, which is so simple that any one can do it. The design would be very suitable for embroidering in white silk, and, by dividing it, as the upper and lower parts are complete in themselves, would do admirably for a lunch cloth with a spray so treated in each corner. The complete spray is just the size for a pincushion top, and could be embroidered in colored flax thread on Bolton sheeting for this purpose, or painted in very delicate shades on Bolting-cloth or satin. The design divided could be put on toilet bottles to match, since it is fashionable to cover toilet bottles with the same material used for the pincushion.

THE SCREEN PANEL "SUMMER."

THE second of the series of four panels representing the Seasons, is given among the Supplement sheets this month. Directions for treatment of all four designs are given in the issue of April of this year.

New Publications.

MR. W. P. FRITH'S NEW VOLUME.

THE Autobiography and Reminiscences of Mr. W. P. Frith, painter of "The Derby Day," "The Railway Station," and other works made popular by engraving, is like to be as popular as any of these pictures. What that may mean will be seen from the following anecdote (from the second volume, just published), which will also serve as a specimen page of the book:

"The last picture in the series of the 'Road to Ruin,' painted by me some years ago, represents my hero preparing for suicide in a squalid garret. I sought high and low for the miserable furniture common to such places. . . . At last, in a small public-house, where I drank some beer that I did not want, I found a man, who, on explaining my difficulty, said:

" 'I live within two doors of this, and I think I've got the very thing you want upstairs. Come on, and I'll show it to you.' "

"My friend was the owner of a very small and dirty print-shop hard by the 'public.' In the window was an engraving after a picture of my own, out of which I proceeded to make capital.

" 'That is an engraving from a picture of mine,' said I.

" 'Nonsense!' said the man. 'You don't mean to say you are Frith?'

" 'No other,' said I.

" 'Well, that is a good un. Come along upstairs. If the table suits we'll soon make a bargain over it.' "

The table did suit. It was very worn, very rickety, worthless for any purpose but the painter's. Mr. Frith inquired the price. The answer, which we quote, contains the cream of the story:

"The man went to the top of the stairs, and shouted, 'Harriet!'

" 'What's to do?' said a voice from below.

" 'Is Polly downstairs?'

" 'No, she ain't. She's gone to Mrs. Grimes' for my stays, and she has somewhere else to go after.' "

" 'Ah, that's a pity!' remarked the man, turning to me. 'I wish you could ha' seen her; she's a downright pretty girl, though I say it as ought not. You could do Polly justice, you could. Bless you, I know all your pictures—the "Derby Day," and that—and if you will do me a likeness of my daughter, I will give you that table for it with pleasure.' "

Mr. Frith, so well and favorably known to the masses, has also been much patronized by the classes, and his book teems with great names and anecdotes about them. Dickens and Landseer, Leech and Sala are of the number. Some of the best of our author's stories are, however, about people not as distinguished, like that recounted above, and like that of the gentleman from Roehampton, who, with his daughters, found himself in the Haymarket on a snowy night, the rest of the small audience gone home, their money refunded, and his carriage ordered at eleven. But for that, and many another good thing, we must refer the reader to the book. It is in two volumes and is published by Harper & Bros.

THE OPEN DOOR, by Blanche Willis Howard, is the story of an invalid, a cripple, a fine character in his way, though irascible and abusive to those whose attentions mitigated in some degree the sorrows of his painful life. There is an old countess, an adorer of nature, and in especial, a worshipper of trees, and a young lady, Gabrielle, who does not sympathize with her, and who, the countess says, "has no pain and consequently no sympathies." "Indeed," remarks the cripple, "like a clam or a jellyfish! An admirable temperament. I am educating myself in that direction." But all the people in the book are pleasantly peculiar. The reader will be quite satisfied that the author should do as Molière wished in the passage quoted by her as a motto: "Let me weave at leisure the tissue of our romance, and do not press forward the conclusion." Indeed, the conclusion is of little moment. The book may be read either backward or forward with equal pleasure. Houghton, Mifflin & Co.

AN AUTHOR'S LOVE is the somewhat enigmatic title to the English version of the letters of Prosper Mérimée's

"Inconnue," published by Macmillan & Co. The publication of the first series of letters from the author to his unknown friend, was the greatest literary sensation that Paris has enjoyed in a generation. The lady, it now appears, was no myth, but a Frenchwoman of good birth. Her letters show her to have had literary talent of a high order, and to have been sensitive, impulsive and witty, though her lover, in a moment of disappointment, calls her "one of these chilly women of the North, who live only by the head." The translation is well done, and the book makes an indispensable companion to Mérimée's own letters.

THE PATH TO FAME is an endeavor, serious, and in a measure successful, to show up, in the form of a novel, the moral dangers that beset the ways of a young and ambitious American. It differs from the ordinary novel with a purpose by having a stronger purpose than ordinary, and by displaying a wider and more intimate acquaintance with life. Clarence Culver, the hero, tries various roads to fame, and experiences trouble on all of them, particularly on that of the artist, but at last succeeds in finding a market for his landscapes and an object for his affections, in avoiding all snares and pitfalls and in satisfying reasonably his ambition. He and indeed all the characters in the book are somewhat given to prosing, but their prose is of better than the usual quality. Published by O. Lauckner, New York.

DAYLIGHT LAND, by W. H. H. Murray, is published by Cupples and Hurd, with a plenty of illustrations printed with a plentiful assortment of colored inks. It is pleasant enough to come upon an illustration now and then printed in a color just perceptibly different from that of the type; and the pen-and-ink sketches in this volume are all, likely enough, improved by being so printed; but of many of the larger pictures this cannot be said. The cover—lithographed—is garish, but in its way well done. The publishers are justified in saying, as they do, that "mechanically considered it is a model of workmanship in book-making." Paper, type and printing are excellent. The author's share of the work has been to provide a story of a parlor-car excursion, and is a stupid and flashy hodge-podge of fishing and hunting yarns, Indians, cañons and Canadians.

GRIEFENSTEIN, Mr. Marion Crawford's latest romance, is a story of poor but proud German nobles, of baronial halls crumbling to decay, old and tenacious aunts and charming maidens ignorant of the world beyond the leagues of forest in which they are secluded. Grief, the hero, is a typical German of the upper classes, sentimental, given to musing, but on occasion a man of action. The story ends happily, and will, no doubt, make many young readers happy in its perusal. Published by Macmillan & Co.

ESTHER DENISON is one of that host of novels led by "Robert Elsmere," which, in our modern "Battle of the Books," has found an advantage in treating old problems of faith and free thought as if they were living issues. The success of several of these books may be held to show that these really are vital questions to many people. "Esther Denison" may help them to solve a few of them. It is well written, is interesting as a story, apart from polemics, and there is no doubt of the sincerity of the author, Adeline Sergeant. It is published by Henry Holt & Co., in their "Leisure Moment Series."

PROGRESSIVE HOUSEKEEPING, by Catharine Owen, is an attempt to teach housekeeping as an art, beginning with simple matters, like washing and ironing, and proceeding to the more difficult work of housekeeping on a large scale, involving management of servants, marketing and care of a well-appointed residence. It is not a dry compendium of recipes and rules, but, though full of eminently practicable suggestions, is pleasantly written, and will be read by many who may consider themselves removed from all need of its counsels. (Houghton, Mifflin & Co.)

DRESSED VEGETABLES A LA MODE is the title of a supplementary volume of the series of excellent cook books, written by Mrs. de Salis, and published by Longmans, Green & Co.

OYSTERS AND FISH, another of the firm's publications, is of a more serious character, is of pocket size, daintily printed in Elzevir style. It deserves to become as famous as that other cook-book and most famous of Elzevirs, "Le Pâtissier Français."

THE BACCHIC DANCE is the title of a large etching by James S. King, after a painting by William Magrath, just published by Fishel, Adler & Schwartz. The scene is a marble-walled enclosure near a temple, where two handsome girls are dancing to the sound of flutes and tambourines before a few interested spectators. The plate renders beautifully the many-toned whites of draperies, marble, flowers and other accessories, to which the vigorous dark of a bronze statue offers a striking contrast.

Correspondence.

NOTICE TO TRANSIENT READERS.

Readers of The Art Amateur who buy the magazine from month to month of newsdealers, instead of forwarding their subscriptions by the year, are particularly requested to send AT ONCE their names and addresses to the publisher, so that he may mail to them, for their information and advantage, such circulars as are sent to regular subscribers.

CHINA PAINTING QUERIES.

S. T., Boston.—The examples of Rouen faience published in the April number of the Magazine belong to the seventeenth century. The designs certainly are remarkably delicate for faience, and may with perfect propriety be copied on porcelain. It is not difficult to find similar shapes. If the piece corresponding to the "burette" should present different angles, or should be

round, the design on the bulge may be adapted to it by having its parts detached and placed below a straight line as those on the "théière" are. All the dark portions of the ornaments may be laid in with indigo made from deep blue, with ten or fifteen per cent of raven black. The light portions may have thin mixing yellow shaded with brown green. Stems and the little terminal embellishments on the dish may be touched with violet of iron. Gilding may be applied at discretion.

M. F. L., Wellsville, N. Y., asks: (1) if one can regild with liquid bright or burnish gold china that has been once gilded and did not fire well, and (2) why turpentine must be avoided when using lavender oil for china work?

(1) Yes. If blistered, rub down the surface well with sandpaper before applying a fresh coat of gold, if painted too thinly and looking poor. Then, in repainting, make sure that the gold is laid on of an even thickness everywhere. Do not burnish before regilding. (2) Lavender oil is frequently used to thin the color sufficiently for tinting after it has been ground together with flux and fat oil; in which case turpentine is not needed. Some persons prefer to thin the color with turpentine, but in this case tinting oil should be substituted for fat oil, to keep the tint sufficiently open for blending properly.

M. J. B., Cresco, Ia.—It is somewhat difficult but quite possible to get in one firing the rich, dark coloring necessary for purple grapes. Mix a little ultramarine with purple No. 2 and paint it on thinly. When it is dry put on another thin wash; repeat the process until the required depth is obtained. If you attempt to gain the dark shade at once by painting thickly, the chances are that the color will blister in the firing, but if it does not, it will be not nearly so rich and even as if applied as we have recommended.

M. M. B., Clinton, Ia.—You should have no difficulty in getting the Royal Worcester colors from any first-class dealer in artists' materials. "Vellum Nos. 1 and 2" and all other colors can be had by writing to M. H. Hartmann, 120 Fourth Avenue, or N. E. Montross, 1380 Broadway, New York; or, nearer home, you might send to F. Weber & Co., 312 N. Sixth Street, St. Louis, Mo., or Wadsworth, Howland & Co., 263 Wabash Avenue, Chicago. Write to these for priced catalogues, mentioning The Art Amateur.

F. E. B., Butte City, Mont.—It is certainly possible for amateurs, without previous knowledge of the subject, to fire their own china, provided they follow carefully the instructions supplied with the kiln selected. The prices of kilns vary according to make and size. You should write for particulars to the proprietors of the various portable kilns advertised in our columns, and after comparing their respective advantages make your selection.

SUBSCRIBER.—(1) You can regild and fire china that has been gilded and did not come out well, using either liquid bright or burnish gold. Burnish or liquid gold applied by an amateur always requires a second painting and firing. (2) Turpentine may always be used in connection with lavender in china painting. The only time when it should be used sparingly is in grounding, when it dries too rapidly for easy manipulation.

THE ORCHID PLATE OF LAST MONTH.

M. M., Philadelphia.—The description of the orchid plate last month was omitted through an oversight. In this beautiful specimen of the odontoglossum species the flower stem is long and arching and a delicate green. The sepals and petals of the flower are long and tapering, and of a clear white, heavily blotched with deep brownish crimson, the two lower divisions being almost entirely covered with the dark color. The lip or middle lower petal is broad and tapering, and is also heavily blotched with crimson brown on a white ground, and surmounted by a clear yellow crest pencilled with darker lines. Use a delicate blue background for this plate; or yellow would be pretty if preferred. Erase the background for the design. Use apple green and grass green for stems and leaves. The white of the china will answer for the flowers. Mix blue and brown for the gray shadows; for the deep markings brown 108 and crimson, and for the yellow crest use jonquil yellow, with markings of brown 108.

HINTS FOR PAINTING IN OILS.

"SUBSCRIBERS," Upper Alton, Ill., ask: (1) How do you produce in oils the high polished effect on mirrors, shells, fish, etc.? (2) In painting misty, foggy swamps, how is the atmosphere treated? (1) You will find by careful observation that a realistic representation of polished and glistening surfaces depends as much on the proper management of reflections as on the concentrated high lights which should be loaded on with unsparing hand, very crisply and sharply. Besides the actual color reflected on polished surfaces from surrounding objects you must note also the reflected lights, which, though they are to be found on the shadow side of every object, are more easily distinguishable where the high lights are sparkling. (2) The effect desired is best obtained by scumbling, which is the opposite process to that of glazing, as the work is gone lightly over with an opaque tint, mostly produced by an admixture of white. Before scumbling, you must be sure that the previous painting is perfectly dry. Charge a bristle brush sparingly with the appropriate tint, which must depend on the general tone of your picture, and drag it thinly and somewhat loosely over the parts you desire to make cooler, grayer and less defined than before. Scumbling is very useful for giving air and distance to objects that seem too near.

"CUPID'S CALL" IN WATER-COLORS.

S. J., Brooklyn, N. Y.—This pleasing composition, by Aubert (given in our April issue), is well suited to water-color

painting. To reproduce it on silk, satin or bolting cloth, it would be best first to put on a wash of Chinese white. Allow this to dry. Then, for the flesh-color, use a faint shade of scarlet vermilion, mixed with a little Chinese white. Shade with raw umber and a touch of Indian red. Cool the half-tones with a faint tone of ivory black. Do not over-elaborate the shading, and be careful not to work the white up underneath. Tint the cheeks with a little rose madder. Shade the wings with gray; vermilion and cobalt mixed makes a delicate gray. Introduce a little raw umber into the darkest parts. For the hair use raw umber, raw Sienna and Naples yellow; modify with a little ivory black where necessary. Outline the bow, arrow and trumpet with burnt Sienna; shade with raw umber, and touch on the lights with Chinese white mixed with a very little yellow ochre.

TWO RARE ENGRAVINGS WANTED.

SIR: Kindly inform me where I could get the engravings, "Cupid Disarmed by Euphrosyne" and "Cupid Finding Aglaia." The pictures were painted by Angelica Kauffman and engraved by Thomas Burke. I have written to two or three picture-dealers without getting any information about them. Can you tell me the price of the pair?

Mrs. C. L. S., Pictou, N. S.

These two engravings are now very much sought after in England, and for that reason they seldom or never come to America, and it is most unlikely they could be found here. You could probably get them by writing to Gustav Lauser, print-seller, Garrick Street, Covent Garden, London.

BORDER OF ORANGES AND BLOSSOMS.

ARACHNE, Baltimore.—The elegant little border of oranges and orange blossoms given among the Supplement pages last month could be used in various ways. It might be painted on satin for a photograph-frame containing the portrait of a bride in her bridal dress. It could be worked in solid white embroidery with filo silk on white satin to form the trimming for a bride's dress. Enlarged to natural size it would make a beautiful border for a curtain or gypsy table, and, treated in a manner much in vogue a short time since at the Royal Kensington School of Art Needlework (whence it came) it would give an excellent effect with comparatively little work. Use art satin for a foundation. Bronze green would be a very suitable shade. Tack the required width on some firm but not stiff lining; then transfer the design by means of pricking and pouncing with powdered pipe clay. Next transfer the drawing repeated as many times as is necessary to cover the length required on to some rather stout wrapping paper; cut the leaves and fruit out neatly and cover the leaves with pieces of green cloth of various shades. If you can obtain some old sample books of stuffs from a dry-goods store they will be found to answer the purpose admirably. Now place the leaves in their proper position on the satin and buttonhole them round the edge with rope silk to match each leaf. Work the stems in tambour or crewel stitch and the blossoms in solid embroidery. For the oranges obtain some short-pile plush to cover the shape cut out in paper; pad it out well with cotton wool between the paper and the plush to raise it. Sew the fruit in position with fine silk to match, making your stitches invisible. This kind of work is bold, easy of execution and not at all trying to the eyes. It was known as old ladies' work at the Royal School of Art Needlework in South Kensington, and became very popular in England. It was much used there for curtain borders, portières and carriage rugs. Any kind of fruit, such as oranges, apples, pears, nuts, cherries, etc., will be found appropriate. For carriage-rugs or large table-covers the work looks well on woollen material, in which case a better effect is obtained by using pieces of silk or satin for the leaves. The material used for the fruit should depend on the kind of fruit chosen; for instance, apples and pears being smooth, look well made of velvet, whereas cherries, being very glossy, look best in satin, while strawberries can be fairly represented by plush. There is much room for taste and ingenuity in this style of work.

A THREEFOLD SCREEN.

L. M. S., Frederick, Md., writes: "I am painting a threefold screen. I have painted two of the panels—a white heron and pink water-lilies on one and a brown heron and 'cat-tails' on the other. What would be suitable for the centre panel?" Make your design continuous throughout the three panels. Bring the outside panels together by introducing in the centre one more water-lilies on the one hand and on the other a group of cat-tails, farther off than those already painted. One or two dragon-flies hovering over the water-lilies would have an excellent effect. In the February number of the The Art Amateur you will find a continuous design for a threefold screen, which might help you. The subject includes cat-tails carried through two of the panels.

OVERDOORS.

H. J., New Haven, asks: "How are overdoors treated? Are they framed like any other painting?"

Over-doors are treated in various ways. A good way is to have an ornamental design carried up in wood to match the woodwork beneath. The design can include a shelf for bric-à-brac, or enclose a space or divided spaces to be filled in with decorative paintings. Sometimes an oil or tapestry painting has a wooden frame covered with plush or other rich material, the frame being bevelled back from the picture to the wall, which gives the idea of its being let into the wall. We do not recommend, however, the use of plush for frames. A gilt frame, not too elaborate, is best as a rule, although sometimes plain wood, or painted frames, to match the woodwork, are used with excellent effect for overdoors.

FAN PAINTING AND MOUNTING.

B. S., Boston.—Gouache colors—i.e. water colors mixed with Chinese white, to make them opaque—are considered most suitable. If you use oil colors, be very careful not to soil the satin. First put out the colors on a piece of blotting paper arranged as a palette. Then transfer the colors to a wooden palette, and while mixing the tones add a little turpentine. Turpentine causes the colors to dry very quickly and also prevents the oil from running. It is very advisable to wait a little before taking up the colors mixed with turpentine. In a minute or so they will be partly dry, and, if carefully managed, sufficiently free from oil to allow of their being used freely on even delicate materials.

B. F. J., Newark, N. J.—We have described before the way to mount a fan, but with the illustration given below, the matter will, doubtless, be entirely clear to you. The silk should be stretched on a frame before the painting is begun. After this mark out its semicircular form. The design is then traced and painted, and when it is dry, the silk is taken off the stretching-frame and is laid upon a board on which grooved lines radiate from a centre. On this the mount is secured and marked along the grooves with a blunt instrument, such as an ivory paper knife, care being taken that the lines do not cross any important part of the design, such as the head or face of a figure. The future folds on the fan will be indicated by these marks. The mount is next folded at the creases and cut level top and bottom with a sharp knife. Usually two mounts are needed for a fan, as between them the thin continuations of the sticks, previously riveted together at the other end, are enclosed, the ends of the mount being attached to the two stronger and usually more ornamented pieces, which are of the same width as one fold of the fan. The outer circumference of the mount has now to be edged with a binding, which is generally a narrow strip of gold or silver paper pasted on it, and sometimes fringed, as with swan's-down.

THE GOLDSCHMIDT COLLECTION.

P. P., Chicago.—We have already given some notes on the Goldschmidt sale in Paris. It was, as you say, one of the most important of the year. Mr. Goldschmidt, we have heard, consulted only his own tastes in forming it; yet he acquired many works of the highest merit, some of them against the advice of other amateurs. His examples of Delacroix and of Decamps were bought of the artists when both were suffering under the disesteem of the public and the critics. He bought pictures of Troyon in the same way before that artist had become famous. His "Valley of the Tongue," for which he was offered \$40,000 some years ago, cost him but \$2000, a very good price for a Troyon in those days. Among other examples of Troyon were "The Barrier," a Normandy pasture, with a stream and cattle in the foreground; a study of "Goats and Hollyhocks," and an effect of snow on the banks of the Bievre. Decamps was represented by as many as twenty-four paintings, showing every side of his versatile talent. Among the most important were the "Farm-Yard," a little paved yard, with a peasant woman at a well, and some ducks and turkeys in front of her; it is remarkable for its effect of warm sunlight on the red-tiled roofs of the farm buildings.

The "Italian Peasant Lighting His Pipe," and the "Little Mendicants" are to be classed with this as genre pictures of great merit. The remaining pictures of Decamps included landscapes, Scripture subjects and studies of animals. Of Delacroix, Mr. Goldschmidt had ten examples, of which one of the most characteristic, "The Abduction of Rebecca," was bought by Knoedler & Co., of New York. The picture has been fully described in "My Note Book." It is a study for color and for brush-work, though in some respects less satisfactory than the celebrated "Fanatics of Tangiers," which was exhibited at Knoedler's at the same time. Other pictures by Delacroix, which were in the Goldschmidt collection, were "The Coast of Morocco"—high rocks surmounted by a fortress, with in the foreground a number of Moors beaching a boat; "Hermine and the Shepherds," a subject taken from Tasso; "Arab Cavaliers," the "Checker Players," "Greek Cavaliers in a Forest," and "Bonaparte in Italy." There were three works by Theodore Rousseau, all small and highly finished, "The River," "The Foot-path" and a grisaille, a study for the well-known "Edge of the Forest of Fontainebleau." Of the two Dupres, one is a study of a "Deer in the Forest," the other is a "Windmill," with a streak of water in the foreground and a long row of cottages and another windmill in the background. There were two drawings by Millet; a "Chateau of Fontainebleau," by Corot; "The Road," by Bonington; an "Amazon," by Gericault; "The Doctor," by Meissonier; a "Venice at Sunset," by Ziem, and a little example of Diaz. Besides the pictures the collection included ivories, bronzes—among them some proofs of Barye—sculptures in wood and marble of the fifteenth and sixteenth centuries; bits of faience, Italian, Hispano-Moorish and Persian; enamels of Limoges, and a cabinet of medals, Italian, French and German.

THE "BRUSH" PROCESS.

S. P. T., Elmira, N. Y.—The "brush" process is as follows: Crush a soft pastile or colored crayon into a fine powder and mix it with a strong solution of white sugar; work it well with a palette knife, and then add to it a solution of ox-gall, about equal in quantity to half the solution of sugar. With a sable or camel-hair pencil, paint the lines of the drawing on the tile, using the solution pretty freely. When this has been carefully and correctly done make a solution of the ordinary etching ground in ether (see reply to H. F., above). Pour this upon the tile and let it drain off, then place the tile in a moderately heated oven, in order to expel the ether and harden the ground. Put the plate or tile into the acid bath, and when it has stood some time brush it over gently with a feather; this will remove the sugar and gall compositions and leave the lines free for the action of the acid. The acid should cover the tile to the depth of half an inch, and if a trial has previously been made you will know how long the tile must remain in the bath to allow the acid to bite deep enough. It should then be taken out of the bath and well washed with clean water to remove all the acid, and if it is found not to have bitten deep enough it may be put into the acid again. But if one part of the lines is not deep enough those parts that are can be stopped out or painted over with the ground, or with Brunswick black alone, and again put into the bath. When the work is done the ground may be washed or cleaned off the

tile with turpentine or petroleum oil, the latter being the best. When clean it will then be ready for applying the colors.

HAND-CARVED ARTICLES.

SIR: Could you give me the proper course to pursue in oiling or taking proper care of hand-carved articles in cherry and oak? Should the work be oiled with raw linseed as soon as finished, or be allowed to stand a while?

F. F. S., Calistoga, Cal.

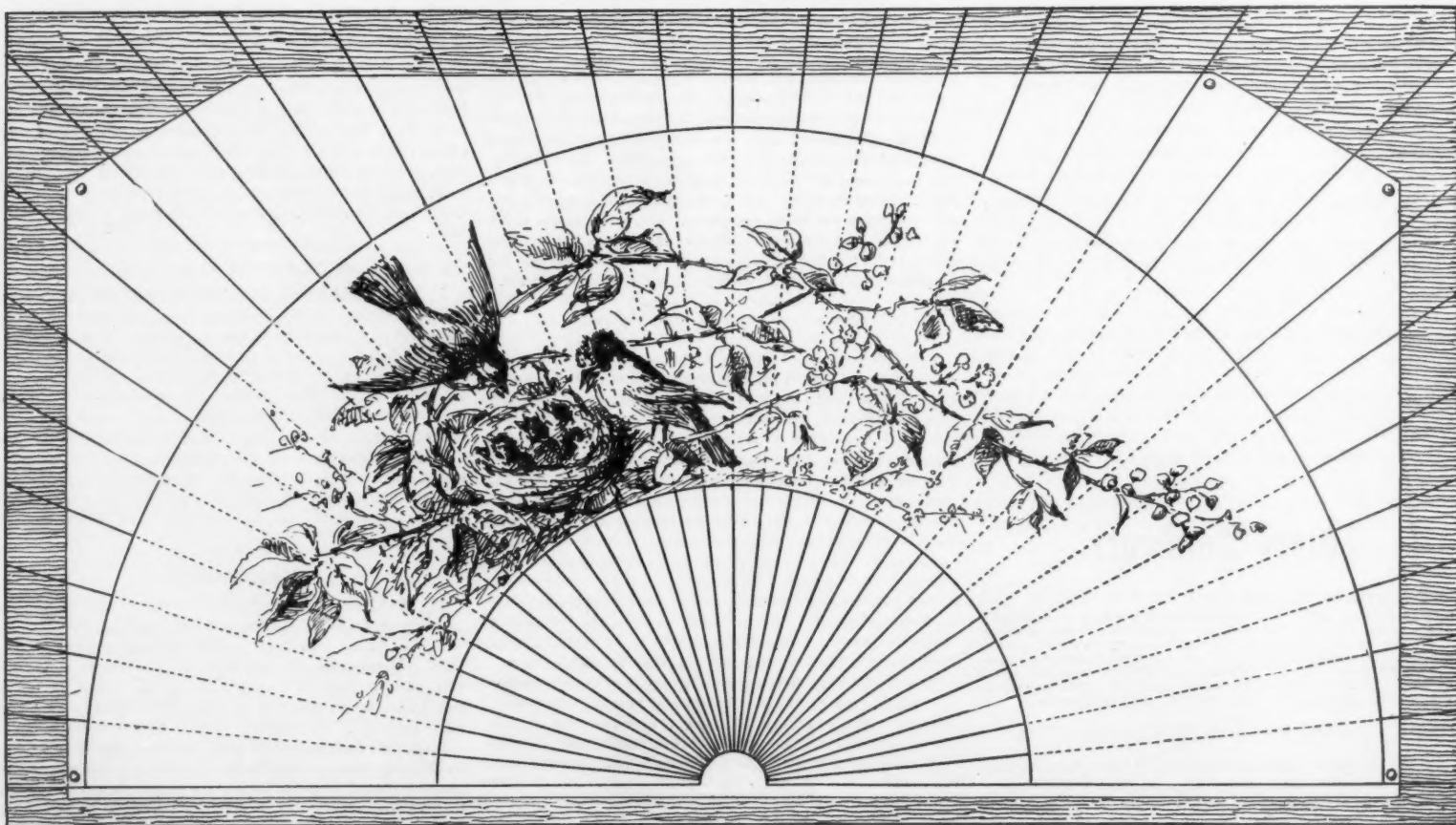
Oil as soon as finished, and at intervals thereafter, until the desired color is obtained, using raw linseed oil.

COLORS FOR STENCILLING IN OILS.

ART, Kansas City.—Indigo, ochre, Indian red and white are the chief colors employed in stencilling; but the following hints for combinations will be found useful: Indian red is lightened with vermilion and darkened with black. Ochre is lightened with white and deepened with red. Choclates are composed by mixing Indian red, Vandyck brown, black and a little vermilion. Neutral tint is composed of Indian red and blue. Browns are made of Indian red and black, vermilion and black, or carmine, vermilion and black. Crimson may be made brilliant with vermilion and deepened with blue or Vandyck brown. Green is lightened with yellow and deepened with blue. Indian and lemon yellows are lightened with white and darkened with vermilion. Light blue is lightened with white and deepened with indigo. Vermilion is lightened with gold or yellow and darkened with carmine and chocolate. Orange is made by mixing vermilion and Indian yellow. Purple, of blue and carmine, in large or small quantities, according to the shades desired. Yellow and purple contrast, so do red and green, blue and orange, yellow orange and blue purple, blue green and red orange, yellow green and red purple. Gray may be introduced in any combination of color and it perfectly harmonizes with either blue or crimson.

PAINTING PHOTOGRAPHS.

SOLAR, Boston.—To prepare a photograph for coloring, first take a large brush and wash over the photograph with clean water to ascertain if it be in a proper state to take the colors. If the water runs off the surface unevenly, forming globules, as though it were greasy, wipe off the water and then pass the tongue from the bottom edge upward over the whole face of the picture. Repeat the process twice, and on again trying the water it should lie smoothly over every part. This method, certainly does not seem very cleanly, but it is preferred by practised photograph colorists to the employment of any of the various preparations that are sold for the purpose. "Newman's sizing preparation" is as good as any of these latter. (2) In painting the shadows of the face use raw umber, yellow ochre, vermilion, and a little lamp-black with rose madder. A touch of cobalt is very useful in the half tints. (3) For black cloth use lampblack, cobalt and rose madder, with burnt Sienna added in the shadows. The same colors are used in painting silk, the difference in texture being indicated by the different way the light falls upon silk and cloth. The folds of silk are thinner, and the light consequently sharper.



PAINTING AND MOUNTING A FAN. SEE ANSWER TO B. F. J., NEWARK, N. J.

THE ART AMATEUR.

SOME PAINTINGS SENT FOR CRITICISM.

"GIRL ON A BRIDGE."—The expression of the face is pretty and less exaggerated than that in the print from which you copied; the hat is also well placed on the head. Your drawing is, as a whole, good, although in minor points it is open to criticism. Your background is good in tone, but might be a little warmer. There is a certain play of light on the drapery that you have not observed with sufficient care. The flowers are too purple in general tone, and the grasses and foliage, as well as the water, need more strength in both lights and shadows. It is well to use more pigment in painting and also to use more gray tones in the half-tints.

STUDY OF PEONIES.—In this water-color study the colors are well washed in; the tones are generally harmonious, and the style of treatment as a whole is good. It would be well to use a little more lamp-black in the greens and to add more warmth to the shadows in the flowers. Burnt Sienna used carefully is useful. You have evidently an excellent feeling for color and harmony, but need to study form more carefully.

CHILD WITH DAISIES.—The general feeling for color here is good, and, as in the others, the face is the best part of the painting. This is a good thing, as the most difficult thing in art is to paint the human face. The figure is not drawn with sufficient care, and the drapery is lacking in form, as well as strength of light and shade. The background is good in color and effect.

"EXPECTATION."—The canvas called "Expectation" shows a good feeling for color; the face is nicely painted, although without enough pigment. The drapery lacks effect of light and shade; the flowers in the vase on the table are well suggested. We advise you to make studies of still-life and of draperies before attempting such ambitious genre subjects.

PANSIES IN OILS AND WATER-COLORS.

V. H., Philadelphia, B. S. K., Elmira, N. Y., and several others say they are new subscribers and, having bought the colored study "Pansies," have been unable to obtain the issue of The Art Amateur (December, 1887) containing the description of it, that number being out of print now as well as the plate itself. The following directions for treating this design are republished at their request:

To paint the background, use for the brownish gray local tone bone brown, white, yellow ochre and permanent blue, with a little light red or madder lake touched in in certain parts. In the deeper touches in the shadows at the right hand, add ivory black and burnt Sienna. Paint in the table-cloth at first with a general tone of warm light gray, omitting all details. For this general tone use white, yellow ochre, permanent blue, madder lake and a very little ivory black. In the shadows add to these colors burnt Sienna and a little raw umber. Paint the purple pansies with madder lake, permanent blue, white and a very little ivory black for the local tones. Where the flowers are a very deep and rich purple omit both white and yellow ochre and make the tone with permanent blue, madder lake, and either ivory black or bone brown. When such transparent colors are used it is advisable to mix with them a little siccatif. The best is the Siccatif de Courtray, mixed with Devos's French poppy oil, in the proportion of one drop of siccatif to five of oil. The pale yellow pansies are painted with light cadmium, white and a very little touch of ivory black for the local tone. In the shadows add a little permanent blue and raw umber. Paint the deeper reddish-yellow flowers with yellow ochre, white, madder lake and a very little ivory black for the local tone. Add burnt Sienna and raw umber in the shadows, and use when needed deep yellow or orange cadmium. Paint the deepest tones of brownish red with

bone brown and madder lake alone, using, to dry them, plenty of Siccatif de Courtray. The green leaves are painted with Antwerp blue, white, cadmium, madder lake and ivory black, tempered with silver white. In the shadows add burnt Sienna and raw umber.

To paint this study in water-colors: If transparent washes are used, procure the best French or English water-color paper of rough texture to paint upon. Use the moist water-colors either in pans or tubes; those made by Newman, Shönfeldt, and Winsor and Newton are all considered trustworthy. Use plenty of water in washing in tones. The brushes needed are one large dark-haired brush for washing in general tones, and several assorted pointed camel's-hair brushes for drawing small details and putting in finishing touches. The same list of colors mentioned for painting in oil may be used for water-colors, with the following few exceptions: In water-colors substitute sepia for the bone brown used for oil. Use rose madder also in place of madder lake. Substitute cobalt in water-color for permanent blue of oil colors, and in place of the ivory black of oil colors use lamp-black, as the latter is much more preferable for water-color painting. When painting with transparent washes it is better to omit all white paint except, perhaps, a few touches in the high lights when finishing. For decorative purposes, however, the opaque colors are generally preferred. The ordinary moist water-colors are used, and are rendered opaque by mixing more or less Chinese white with all the colors mentioned above. Less water is needed for painting with opaque colors, and the painting may be carried out on wood, card-board, china, glass or any suitable textile fabrics.

PERMANENCE OF CERTAIN PIGMENTS.

S. F. P., Baltimore, Md.—Mr. Blockx's list of unsafe colors is by no means unexceptionable. The English work on the subject by Standage is a safer guide. As has been pointed out before in our columns, the one great failing of the very few who have given attention to the study of pigments is the attempt on each one's part to say definitely this pigment should be used and that should not; the result of such division into permanent and non-permanent classes is that there is no uniformity among the writers who have studied the subject. Thus in Mr. Blockx's list of useless pigments we find Chinese white (the oxide of zinc); the only reason one can conceive for this is that in oil painting this white is not so easily manipulated, and does not dry so rapidly (unless a siccatif, which usually turns brown, be added to it) as the unstable white-lead compounds. In every other respect, especially for water-color painting, it is the most perfect white yet obtained. As regards the lakes, we admit the fugitive nature of most cochineal lakes; cochineal carmine, however, is the most permanent of them all, although it cannot be looked upon as absolutely durable. Raw Sienna also should certainly not be classed among the "unfit" pigments; it is only where its ferruginous nature comes in contact with chemical elements unfavorable to iron that its use should be avoided, for otherwise it is but little changed by light, time or foul air. Terre verte, when obtained free from earths containing copper, is certainly durable, and unaffected by, and unaffected, other colors when in combination with them.

SUNDRY QUERIES ANSWERED.

H. J.—There are many varieties of double jonquils, both white and yellow.

CONSTANT READER, Newton Highlands, Mass.—The information you ask for was given to a correspondent in the April number of the Magazine under the heading "Some Points about Perspective."

MRS. K. S., Albion, N. Y.—A. A. Vantine & Co., 879 Broadway, this city, are constantly receiving novelties in Turkish

and other goods from the "Far East," and will supply the fabrics you speak of at 40 cents and 75 cents, respectively, per yard.

J. B., Chillicothe, O.—(1) The signature "Charles Volkmar, Paris," on your landscape is that of an excellent American artist, who studied under the French painter Harpignies. He has lived in New York for several years past, and is well known for his beautiful faience underglaze decoration in the Haviland style. He learned the art at Limoges, where he engaged as a common artisan in order to acquire the secret. (2) Ross Turner's "Water-Color Painting" is published by L. Prang & Co., Boston.

READER, San Francisco.—(1) There is no journal devoted exclusively to water-color painting. You will find in our own columns more space given to it than in any other publication. A book, with colored plates, on "Water-Color Painting," by Ross Turner, published by L. Prang & Co., Boston, is an excellent treatise for beginners. (2) In the course of the next year we shall give several excellent water-color studies. At the dealers in artists' materials, where you buy your colors, ask for Raphael Tuck & Sons' water-color studies. You will be pretty sure to find among the assortment there what will suit you.

S., Brooklyn.—Undoubtedly genuine old tapestries in good condition command high prices in this country. There is so much demand for them in Europe that they do not often find their way to the United States. The latest prices that we have seen quoted were for the tapestries at the Hamburger sale in Paris, when a tapestry after Van der Meulen, showing the siege of a walled town and having a large border with the monogram of Louis XIV., brought \$5000; another, the car of Neptune, without border, brought \$2440; a small panel bearing the arms of England, supported by mythological figures, signed Coenot, went to \$1600; and a little panel of Beauvais, in pretty poor condition, representing Venus in a chariot, brought the same price.

SACRISTY, Baltimore.—(1) In the present number you will find what you ask for. Two simple but very effective designs for embroidered Bible markers, by Mrs. Rhodes, are given, with full directions for working them, by L. Higgins. (2) You are mistaken in supposing that either of these valued contributors to The Art Amateur design also for the business firm you mention. Their designs are made exclusively for this magazine, and they are fully protected by copyright. If the concern you name is really selling the same, it is in violation of our rights, and we shall be obliged if you will put us in possession of all the facts in the case, so that we may proceed against them in the courts.

AN exhibition of modern Japanese art works is now open at the new rooms of the First Trading and Manufacturing Company, in Eighteenth Street between Fifth Avenue and Broadway. In porcelains, there is a new drab glaze of peculiar quality by Sei-fu, and imitations of bronze and of Chinese solid colors by Teizan. Some vases in faience by Okumura are very artistically decorated with storks, fir-trees and chrysanthemums. Of the immense variety of fans no description can convey an idea. The prevailing effects are in white and silver, white and gray and other light colors; but there are red fans with maple leaves and chrysanthemums, pale blue with clouds and hydrangeas, black with grasses in yellow, silver with pine branches in black and a translucent moon. New cotton materials for curtains, summer dresses, and wall hangings, have very pretty designs mostly in dark blue and white, the prevailing colors for this season. Some of the smaller and darker patterns would make an excellent background for paintings. We can imagine no richer wall covering for a room in which the wood-work has a warm tone, and which is to be brightened up by gilt frames or by much work in gilt, bronze or brass.

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A FEW EXAMPLES:

Mrs. F. R. P., Mt. Vernon, O. (12 names), selected THE ART AMATEUR and Bryant's "Homer's Iliad and Odyssey," published by Houghton, Mifflin & Co.

Miss E. F. D., Waltham, Mass. (10 names), selected "Harper's Magazine" and "Bazar," and Hervey's "Book of Christmas," published by Roberts Bros.

Mrs. L. F., Hamilton, N. Y. (12 names), selected "Floral and Rural Studies," by Baroness von Beckendorff, published by Raphael Tuck & Sons.

Miss E. D., Granville, O. (11 names), selected THE ART AMATEUR, "Harper's Monthly," and "Lippincott's Magazine."

Miss E. M. B., St. Thomas, Ont. (10 names), selected "The Magazine of Art," and Meynell's "Modern Art and Artists," published by Cassell & Co.

All inquiries concerning THE ART AMATEUR prizes should be addressed to the publisher,

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